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Though Buchanan's family was of honourable extraction, his own branch of it was poor; his father died early, and his youth

was a time of distress and hardship. He was, moreover, a tender child; and through life his health was precarious and frail. By the good offices of the unreformed Church, "education was perhaps more widely spread in Scotland than in any other country of Europe"; "with the exception of the Netherlands, no country in Europe was better provided than Scotland with schools for what was then primary and secondary education." It would seem that Buchanan received his first knowledge of letters in the country schools of Dumbarton and Killearn. Thence he was removed in his fourteenth year, when his uncle, James Heriot, placed him at the university of Paris. That institution was then agitated by the zealous promoters of the new learning, and the anxious and acrid supporters of the old; of these, one of the most illustrious examples, at a later time, was Buchanan's tutor and fellow countryman, John Major. The colleges were attended by a large number of Scottish youths; and here Buchanan pursued his education for the space of two years. "Partly of his own choice, and partly of compulsion, the writing of Latin verse, then the one subject prescribed for boys, made the chief part of his literary studies." This indicates, according to Mr. Brown, that the Humanists had prevailed to some extent in modifying the old course of studies. "But what an age was that," exclaims Erasmus, "when the largest part of our time was wasted in dictating and repeating the verses of John Garland, the most foolish verses." Not that the practice of Latin versification is in itself ridiculous, as some illiberal moderns have contended; Erasmus only implies that the models were vicious in form, and void of sense or meaning. At any rate, Buchanan profited by his exercises; and to his proficiency in Latin verse he was indebted for his European reputation and his posthumous fame. Joseph Scaliger said of him "Buchananus unus est in tota Europa omnes post se relinquens in Latina poesi"; and Henri Estienne—who is described by Mark Pattison, perhaps too familiarly, as one of the Stevenses"—calls Buchanan "poetarum nostri saeculi facile princeps."

In 1522, want of means and serious illness drove Buchanan back into Scotland. In the following year he served in an expedition against the English border; and he loves to relate "that a great soldier must of necessity have all the gifts that make a great writer: 'neque enim inter rei militaris et literarum studium ea est, quam plerique falso putant, discordia.'" And it would appear, from certain anecdotes of Buchanan's great estimation with the Marshal of Brissac, that he was not destitute of military talent. In 1525, he matriculated at Saint Andrews. The Universities of those days enjoyed an interchange of convenient politeness; Buchanan was credited with his Parisian training, and in the same year that he entered Saint Andrews he proceeded Bachelor of Arts. Like many famous writers, he obtained only a second class: for the finest literary gifts and the widest reading are not commonly the most successful in the schools; nor are they always the most grateful to university examiners, whose own qualifications are sometimes of a different order.

In 1526 Buchanan returned to Paris; and in due time he became a Regent, or teacher, in the College of Saint Barbara. Here, it is interesting to record, he met Calvin and Saint Ignatius of Loyola; for Paris was not only agitated by the partisans of the old and the new learning, but by the more venomous encounters of the Roman Catholics and the Protestants. The sympathies of Buchanan were always with the new learning and the Reformation; though, as Mr. Brown properly observes, he was Humanist first, and Reformer only in the second place. Besides being Regent, he was chosen Procurator of the "German nation"; that is, of the British, the Scandinavian, and the Teutonic members of the university. But his opinions were not acceptable in Paris, nor could they be safely held there; and, in 1535, he went back to Scotland, and became tutor to Lord Cassilis. At this time, having composed his *Satire* against the Franciscans, he fled into England, and there dedicated poems to Henry VIII. and Cromwell. Though he returned to France, he was not secure from the activity and malice of Cardinal Beaton; and, in 1539, we find him Regent in the College of Guienne at Bordeaux. Here Montaigne was his pupil, and he was intimate with both the Scaligers. From Bordeaux he ventured back to Paris; thence he was invited into Portugal, where he was a member of the Royal College at Coimbra. When the Jesuits obtained the mastery of that once liberal foundation, by their usual arts, Buchanan went into France again, and served the count of Brissac, one of the French Marshals, as tutor to his son; and in this service he had a further experience of war. At this time Mary Stuart was Dauphiness, and soon afterwards Queen. Buchanan made poems on her marriage, and on the death of her first husband. When Mary retired to Scotland, Buchanan accompanied her; and the English ambassador records that "the Queen readeth daily after her dinner, instructed by a learned man, Mr. George Bowhannan, somewhat of Lyvie." Buchanan was made poet laureate and official Humanist to the Court; he received a pension and a grant from the dissolved Abbey of Crossraguel. But the pension was uncertain, the grant was disputed, and "Buchanan was in actual straits while Mary was in power." At this period he associated openly with the Reformers, and was upon intimate terms with Knox, and with Moray, the future regent. The last work he did for Mary was a poem on the birth of James VI., and a masque for his christening. Buchanan was convinced of Mary's guilt, of the murder of her second husband, of her previous adultery with the third; to justify his convictions, he wrote the *Detectio Mariae Reginae Scotorum*, and he was one of the Commissioners who were sent into England to apologise for Mary's deposition by the Scotch Estates. Though the facts in this work cannot be absolutely proved, they can neither be denied nor dismissed; the principles of it agree with several of Buchanan's poems, and with his more famous treatise *De Jure Regni Apud Scotos*. After this he was made Principal of Saint Leonard's College, in the University of

Saint Andrews; at Moray's death he became tutor to James VI.; he was also Director of Chancery, Keeper of the Privy Seal, and a Member of Parliament. During his last years he wrote his admirable *Rerum Scotticarum Historia*—a work admirable, indeed, to those who can appreciate their Sallust or their Livy, since it is a worthy imitation of those fine models. To the historian it is not so admirable: it is filled with mythical sovereigns and fictitious events; it too much resembles the spurious kings at Holyrood. But those miserable canvases are the work of an execrable hand, while Buchanan's portraits are executed with the highest art, and filled in according to the most perfect rules. If the historian be also a man of letters, he will forgive their inaccuracy and study them with continual pleasure. Buchanan died poor, as he had lived, upon September 28, 1582. His last act was to distribute all his cash in charity. He was buried at the public expense, and his only property was a sum due to him from his charge upon the lands of Crossraguel.

Mr. Brown deserves the gratitude of his countrymen, and of all scholars, for his excellent Life of Buchanan. His work shows commendable industry and pains, as well as an intimate knowledge of the history of those times. A scholar himself, he is qualified to write of a great scholar; and he shows an evident enjoyment, as well as a just appreciation, of Buchanan's writing. His biography is lucid in style, quiet in expression, sound in workmanship. There is no straining after effect, no display of cheap and second-hand knowledge, no ostentatious list of authors or events with which Buchanan had little to do. Everything is told in the simplest and plainest way. Mr. Brown never forgets the matter in hand, the "hero is never long out of sight"; all the digressions are natural and necessary, they are to illustrate Buchanan's life, not to satisfy the biographer's vanity; there are no pages or chapters which could as well belong to any other Life as to Buchanan's. It is a biography of which Buchanan, with his admiration for the best models, would not have been ashamed. The examination of Buchanan's intercourse with Montaigne, and the explanation of the disputed term *Précepteur Domestique*, should add some lustre to Mr. Brown's researches. His criticism is nearly always just, and always fair. It is to be feared that "English lies," which are multitudinous and bold, and "Scotch vanity," which is illimitable, still obscure many subjects in debate between the historians of either nation. And it is agreeable to meet with an author whose sole aim is to try and see things as they are, and to discuss them with the impartiality of a true scholar. We note with pleasure, among Mr. Brown's many evidences of scholarship, his correct use of diphthongs; "Caesar," "mediaeval," and so on, are not printed in the usual slovenly manner. It is a blemish, however, that the word "mediaeval" is not spelt consistently; sometimes Mr. Brown follows the good use "mediaeval," sometimes the less good "medieval." It is probable that the spelling "Ussher" is more accurate than "Usher"

for the name of the learned archbishop. Buchanan's prose, as Mr. Brown says admirably, is Scotch in vocabulary, but Latin in construction; and, therefore, it is clear. But "in England, as is well known," he goes on to say, "it was not till long after this date that the compass of the sentence was clearly apprehended." This opinion is current, it is true; and it is supported by the high authority of Matthew Arnold, who got it from Dryden. Now it would seem that, just before the age of Dryden, some writers, but not all, had begun to affect these unwieldy and interminable sentences. Milton and Clarendon are the great examples of this way of prose; Walton, upon the other hand, is a charming exception; and, if we look back to the preceding age, we find Latimer, Cranmer, Ascham, Lyly, and many other writers, lucid in their construction, and perfect masters of their sentences. Mr. Brown again, quoting Mark Pattison, asserts that James I. "was the only English prince who has carried to the throne knowledge derived from reading, or any considerable amount of literature." Mark Pattison's history is here almost as defective as his punctuation; this is one of those fallacious half-truths of his which are too common when he touches matters of general history. It is sufficient to point to the learning of Henry VIII., or the culture of Elizabeth, to show that even the late Rector of Lincoln may sometimes be too absolute in his judgments, and almost superficial in his verdicts. James VI. of Scotland is the only pedant, but not the only scholar, who occupied the throne of Beaulieu and of Alfred. In his panegyric of the Scotch, Buchanan describes them as those "whose faith can ne'er be bought nor sold." That Scottish faith can be bought the long and honourable history of the Scottish Guards in France will serve to prove; that it cannot be sold is not so easy to assert since the events of Charles I.'s reign and the negotiations which preceded the Act of Union. With Mr. Brown's criticism of Mary Stuart, of the Scotch Reformation, and of Buchanan's character, we are in complete agreement. Unfortunately it is not possible to quote from the latter; and, as we are constrained to leave Buchanan himself with no notice of his verse and no example of it, we cannot leave him more properly than with the excellent words of Calderwood, "No man did merit better of his nation for learning, nor thereby did bring it to more glory." We might add to them that which Erasmus prettily remarks of Cicero, "Quis enim sumpsit hujus libros in manum, quin surrexerit animo sedatiore."

ARTHUR GALTON.

"THE STORY OF THE NATIONS."—*Russia*.
By W. R. Morfill. (Fisher Unwin.)

MR. MORFILL, in his contribution to "The Story of the Nations" series, has brought together many curious and interesting facts from many sources, either unknown or inaccessible to the general reader. He has compiled a book every chapter of which shows traces of genuine and recondite erudition; and the philological portions of it in particular are what might have been expected from a Slavonic scholar of his

acknowledged eminence. Yet, from the historical point of view, the book must be called a disappointment. It is true that Mr. Morfill had no ordinary task before him. How to compress within the narrow limits of 394 small-octavo pages the history of the development and progress of one of the world's great nations, extending over a period of 1000 years, is a problem which might well confound the most capable. But Mr. Freeman has taught us how to epitomise without garbling history; and though it would be absurd to look for exhaustiveness in a mere "outline of Russian history," we have at least the right to expect such an outline, in the hands of a specialist, to be consecutive, adequate, and symmetrical. Mr. Morfill's book is none of these things. Instead of following the broad, simple, and clearly defined lines of Russian history, which may be summarised in the two words—expansion seawards, and treating everything else as simply accessory and subordinate, Mr. Morfill has too often been tempted into byways and side issues by the tales of travellers and the gossip of courts, frequently losing for a time the main thread of his story, and only recovering it at the expense of harmony and sequence.

Russia, in fact, is little more than a picturesque piece of patchwork, loosely held together byshreds of connecting narrative; it is a collection of curious and interesting extracts for the general reader rather than a historical monograph for serious students. Such minor incidents as the account of a court ceremony, or the disgrace of a court favourite, or the personal description of a monarch, occupy three times the space usually allotted to Russia's political relations with her neighbours or to the wars which have made her what she is. Such descriptions are no doubt very good things in their way, especially when they are so well told as Mr. Morfill always tells them; but he had no room for such luxuries, and in introducing them notwithstanding, he has often been forced to dwarf out of recognition the most important historical events, so as occasionally to lay himself open even to the charges of carelessness and inaccuracy. Thus, nearly ten pages are given to Ivan the Terrible's commercial intercourse with England which, however interesting to Englishmen, was of little importance to Russia, or, at any rate, of nothing like the importance of Ivan's wars with Stephen Bathory, which brought Russia to the very brink of ruin, and are nevertheless disposed of in something like ten lines. No one would ever guess from Mr. Morfill's account of the Great Northern War that Charles XII. drew his sword in sheer self-defence; that Patkull was a felon and a traitor who richly deserved his fate; and that Charles's last campaign in the Ukraine was opened by the brilliant Swedish victory of Holofstin—in the opinion of German military critics one of the most remarkable cavalry engagements on record. Still more unsatisfactory is the description, in eight lines, of the Russo-Swedish War of 1741-2; and not a single word is said of the offer of the Swedish crown to the Empress Elizabeth's kinsman, the Duke of Holstein,

afterwards Peter III., or of the agreement by which the same Empress allowed the Swedes to retain possession of Finland east of the Kymmene, in consideration of their securing the Swedish succession to Adolphus Frederick of Holstein, afterwards the father of Gustavus III. In the latter great monarch, whose extraordinary and manifold genius is admitted even by his most virulent enemies, and whose character, in spite of the floods of light cast upon it, still remains so enigmatical, Mr. Morfill can only see a foolish "French fop." He might just as well label Frederick the Great a "French scribbler" *sans phrase*, or describe Napoleon I. in all seriousness as a "Corsican ogre." The description of the war between Gustavus III. and Catharine II. is almost ludicrously inadequate, and contains many serious blunders. There is no hint that Catharine for a time was in such danger that she actually thought of retiring to Moscow or even to Kazan. Hogland was a drawn battle, not a Swedish defeat. Not one of the many sanguinary engagements on land is mentioned; and the treaty of Värälä, erroneously described as leaving everything on the same footing as it had been before the war, was the first absolute acknowledgment of Swedish independence by Russia since 1719 (subsequent treaties giving her the right to interfere in Swedish affairs), and therefore conceded everything for which Gustavus originally contended. Still more meagre is the description of the fall of Poland. It is no sufficient excuse to say that "the minute discussion of Polish constitutional questions more properly belongs to the history of that country." From and after the middle of the eighteenth century the affairs of Russia and Poland were inextricably blended together, and every step which led to the absorption of the unhappy Republic is of vital importance to the historian of Russia. Nor is Mr. Morfill's attempt to palliate Russia's conduct "for her share in these unlawful transactions" very satisfactory. It is quite true, no doubt, that Frederick II. was the first person to "suggest" the spoliation; but Russia had carefully prepared the way for it years before, and Frederick's suggestion was really a defensive measure—he filched a part lest Russia should grab the whole. Much more criminal, moreover, were Russia's subsequent efforts to prevent Poland from recovering herself, and especially her overthrow of the liberal and enlightened constitution of May 3, 1791, which reformed all the old abuses. The Polish question, indeed, is the cardinal point upon which the politics of Northern and Central Europe turn during the last three decades of the eighteenth century. The triple alliance between England, Holland, and Prussia, as a counterpoise to the union of Russia and Austria, the barter and exchange policy of Hertzberg, the conferences of Reichenbach and Pilnitz, all these things can only be explained by a reference to Poland; but Mr. Morfill has nothing to tell us about any of them, though they all, more or less, directly affected Russia.

Finally, let us take the description of the second Turkish war of Catharine II. as a specimen of how Mr. Morfill slurs over

great historical events instead of describing them:

"In 1783, the Crimea, which had for some time been put under the rule of an independent Khan, was annexed to Russia; and four years later the Turks declared war, owing, no doubt, to the apprehensions which they had formed from the meeting of Catharine and the German Emperor Joseph, which seemed to bode them no good. But they were everywhere defeated owing to the military talents of Suvarov."

Then, thirteen pages further on, we are told:

"By the treaty of Jassy with Turkey in 1792, Catharine kept possession of Ochakov and the shore between the Bug and Dniester."

Who, reading the above, would ever suppose that Austria and Russia combined to partition Turkey; that the Austrians were driven back into Transylvania by the Turks, who also held the whole Russian army at bay for six months before Oczakov; that even Suvarov's triumphs were so far from breaking the spirit of the Ottomans that Austria was glad to retire from the struggle by the peace of Sistova; that the crushing victories (Matchin and Baboda), which finally brought the Porte to its knees, were won not by Suvarov, but by Repnin; and that Russia was so exhausted by the struggle that she was glad to accept the terms offered by the Turks, and leave the Roumanians and the Greeks (for whom she had principally taken up arms) to their fate?

So much for the historical portion of Mr. Morfill's book. The remainder—by far the greater part—is above praise. The translations from the *Bilini* and the selections from Pushkin's lyrics could not possibly be better done; and the history of the literature, though necessarily most brief, is excellent. Still, we think, mention should have been made of Russia's one great critic, Byelinski; and no account of Gogol is complete without a notice of his immortal "Revizor," the best comedy in the Russian language. What should we think of a sketch of English literature which alluded to Sheridan without speaking of "The School for Scandal," and ignored Hazlitt altogether? We also demur to the Malo-Russian or Ruthenian tongue being called a dialect. There is as much difference between Ruthenian and Russian as there is between Swedish and Danish or between Spanish and Portuguese. And if Mr. Morfill could find room for Shevchenko, why did he pass over Fedkovich, the Auerbach of Ruthenian literature? In everything relating to the social and religious development of the Russian nation, Mr. Morfill, it need scarcely be said, is a sure and charming guide; and to criticise the philological portion of the book would, of course, be impertinent. Still, we venture to question Mr. Morfill's contention that the Slavonic *hetman* is a possible relative of the German *hauptman*; "Ochakov," though phonetically preferable to "Oczakov," has not the sanction of general use; and "Verela" for "Värälä" is perfectly inadmissible as transgressing a cardinal rule of the Finnic languages.

R. NISBET BAIN.

Mental Faculty. By Francis Warner. (Cambridge: University Press.)

THIS small book of only two hundred pages is, in its modest way, both remarkable and welcome. Though its title may suggest to those who read only when they run that we have here merely another variation of the common text-book of the theory of psychology, and that, like the rest, it may be read running, the examination of a few pages will come as a pleasant surprise, and the whole treatise will be read by practical teachers with profit.

Dr. Warner's book fills a troublesome gap. It is an attempt, and a successful one, to set forth shortly such a profitable conspectus of the main facts of physio-psychology as may make lay parents (and most parents are of the lay kind) wise trainers of youth, and may send the teacher to the schoolroom with just that knowledge of the varieties of nerve-condition as will enable and entitle him to "classify" in a scientific way. "Classify"; for we hear a good deal about classification and freedom of the same, and we are a little too apt to think that the only folk properly interested in it are public elementary teachers legally so entitled. But, beside marriage and public elementary teaching and some other conventions, there are many spheres of activity "recognised by the police," as Mr. R. L. Stevenson has it, where a power to "classify" is eminently desirable. It is very true and very sad that the elementary teacher feels the pinch most acutely, for the reason that most of all men he is bound by law to classify; and though it is highly probable that he sometimes overrates his hardship, yet classification on the basis of difference of age, rough and ready and apparently easy method as it is, can hardly pretend to be scientifically accurate. And if it is not accurate, its application to over six million immature souls for practical purposes will in the practical long run cause serious and may-be irreparable error. But no teacher in the world can affect to be superior to the necessity of help from those who have mastered the radical principles of his craft, although it is a well-known fact that a very large number of teachers (like poets, lunatics, and lovers) are compact of heavenly matter and not made by hand-books, and, unlike cricketers and butchers and bakers and candlestick-makers, require no apprenticeship at "practice." No one doubts that without imagination a teacher is likely to be a "blind mouth" indeed; but imagination and sympathy require disciplining and drilling and furnishing with tools. For these we must go to the physiologist and to the psychologist; one without the other is useless.

To compare Dr. Warner's book with others, one may freely confess that, as books, there have been many better. It displays no particular graces of style; the arrangement of chapters and matter seems curiously unmethodical, even for lectures; and the index should certainly be fuller. If the matter were better arranged, a larger index would not be needed; the rest may be freely forgiven for the sake of the writer's genuine earnestness and the value

and copiousness of the information which he supplies.

He begins naturally and intelligibly with an examination of the points of similarity between all animate things, their relations to their surroundings, their innate proclivities, using "natural history" to illustrate simply and directly his account of the conditions of child-life, the first practical lesson coming on the fourth page. This brings us to the study of the brain as that part of the body which is most important in man and most commanding in its effect on his capacities and development; all through the book we are being continually brought back to practical lessons for school-room and home guidance. One would think that a teacher could put into profitable practice chap. iv., "How to observe a child," at any moment of his working day; it is perhaps the most useful in a useful book, and with chaps. v. and vii. forms a capital treatise in itself. The chapters on method and classification (vi. and vii.) are the proper supplement. Some valuable specimen cases of observation are appended, and the author adds the catalogue of such a natural history museum as would be required for pedagogic purposes.

Not the least recommendation of the book is the fact that it is written by a man of science absolutely independent of the many controversies which have separated into hostile camps, on what are really side issues, people otherwise earnest in promoting education. The writer has a good deal (incidentally, of course) to teach both sides, and partisans of either colour will gladly recognise the justice of his implied strictures on their opponents. Much can be learnt, for instance, from the following paragraph on p. 134:

"Among primary schools there seems to be much difference between those that have to receive all the children compelled by law to attend, and Voluntary schools which are not necessarily obliged to keep exceptional or troublesome children. The coexistence of Voluntary and Board schools in a district is likely to lead to the aggregation of the more difficult children in the school which is not free to select its members. Exactly what the average percentage of delicate, feeble-brained, and nervous children may be in the school population is not yet known; but where it is much higher than the average there is evidence that it may be desirable, in the interests of the school, that some at least of the exceptional children should be removed from the general classes, from examinations, and from the standards instituted under the Educational Code, and placed under special training more suitable to their requirements."

Evidently the shilling rate has no more terrors for Dr. Warner than has the equator.

Of the strictly scientific value of the book the writer of this notice is not competent to speak, but it is very certain that experiences and discoveries in the subject-matter have been co-ordinated here so skilfully that a very great deal will strike the grateful teacher as new as well as true. It is, of course, quite possible that the physiologist may take exception to some of the author's methods and conclusions, and the psychologist is pretty sure to wish to exclude the physiologist from his preserves; but the service done to the man who has to face a class of children remains beyond all doubt.

Dr. Warner incidentally mentions a most useful step taken by the British Medical Association towards the acquisition of further data for forming trustworthy generalisations as to the capacity and condition of children under instruction. A committee of the Association, of which he was a member, observed over five thousand cases in schools, and obtained most valuable statistics, of which we have a *précis* here. It is to be hoped that such observations will be continued over a larger area, for it is almost impossible to exaggerate the value of the results so obtainable to every man and woman nearly or remotely concerned with young children.

Again, while such clamours are being raised around us on behalf of all possible subjects of education, it is pleasant to be brought back, as we are by Dr. Warner, to the old conviction that all teaching is not education; nor is it less important to be made to understand the real need that lies deep in the heart and mind of man for "technical" training, the harmonious development of all his parts, of his senses no less than his judgment. Indeed, one can hardly put down the book without feeling that we have long, as a nation, neglected one of the best means to intellectual development at our command, though this is neither chemistry nor shorthand, nor even commercial correspondence; that no arbitrary classification of scholars is possible; and that some systematised endeavour to arrive at irrefutable data in regard to the development conditions of children under teaching in our schools would give us results of incalculable value.

P. A. BARNETT.

The Latin Hymn Writers and their Hymns.

By the late Samuel Willoughby Duffield. Edited and completed by Prof. R. E. Thompson. (Funk & Wagnalls.)

EVEN if the principal writer of this tantalising book had not gone where the singing is better than here, it would be impossible to criticise it severely. The last words of the introduction would disarm Zoilus.

"I could not hope to rival, far less to equal, such illustrious scholarship as that of Daniel or Mone. I have, therefore, been content to pipe to a lesser reed, and in a more familiar and gossiping way to attempt the history of the hymns. And for the rest I can only add what Master Robert Burton saith in his *Anatomy of Melancholy*: 'If through weakness, folly, passion, ignorance, I have said amiss, . . . I earnestly request every private man, as Scaliger did Cardan, not to take offence. . . . If thou knewest my modesty and simplicity, thou couldst easily pardon and forgive what is here amiss or by thee misconceived.'"

Mr. Duffield began as a translator of hymns; and his interest in them gradually grew beyond what seem to be the somewhat scanty resources of American libraries, and he contemplated a book which should communicate his knowledge to the public of American religious magazines. He shared the convictions of his public as to the immense superiority of the modern religion of America to the mediæval religion of Europe. Austerities shock him and miracles scandalise, and he has not a spark of Hawthorne's imaginative sympathy with

"Mariolatry." He likes Peter the Venerable ever so much better than St. Bernard, because he was large-bodied as well as large-hearted. He prefers Jacopone da Todi's satiric rhymes on the vanity of the world to the "Stabat Mater"; and he is quite honestly shocked at the submission of Rabanus Maurus to an abbot who cared more for building the church than for keeping up the school and improving the library. Otherwise, Rabanus is rather a favourite of Mr. Duffield's. He is quite sure that he wrote the "Veni Creator," which is ascribed to him in Brower's MS., apparently on the ground that the writer is thoroughly familiar with the doctrine and phraseology of Rabanus's treatise on the Holy Spirit. The same considerations have led the writers of other MSS. to ascribe St. Peter Damien's hymn on Paradise to St. Augustine. As the claims of St. Augustine are rejected, one does not quite see why those of Rabanus are to be treated as certain. The case is very much the same with the "Salve Caput" and "Jesu Dulcis Memoria," which are confidently ascribed to St. Bernard, whose sermons on the Canticles inspired the latter. Probably Mr. Duffield is right in thinking the "Salve Caput" older than the hymns in the same metre to the "Five Wounds," which have also been ascribed to St. Bernard and to St. Bonaventure. Mr. Duffield is at once vague and sceptical in his treatment of the best known of the two rhymes ascribed to St. Francis Xavier beginning,

"O Deus Ego amo Te."

It is true that it might be better attested; but it comes from a seventeenth-century authorised translation of the rule for daily prayer, which it is probable he gave to his converts.

Apparently, Mr. Duffield was too modest to compete as a translator with Father Canvell, so he has given us the last known of the two.

"O, Lord, I love Thee, for of old
Thy love hath reached to me,
Lo, I would lay my freedom by
And freely follow Thee.
Let memory never have a thought
Thy glory cannot claim,
Nor let the mind be wise at all
Unless it seek Thy name.
For nothing further do I wish
Except as Thou dost will;
What things Thy gift allows is mine
My gift shall give Thee still.
Receive what I have had from Thee,
And guide me in Thy way,
And govern as Thou knowest best
Who lovest me each day.
Give unto me Thy love alone,
That I may love Thee too,
For other things are dreams; but this
Embraceth all things true."

This, like most of Mr. Duffield's translations, is decidedly above the average, even when he is unsympathetic with the original, as in the brilliant *tours de force* of Adam of St. Victor. The reason that his hymns do not sing when translated is not the author's lack of feeling, but the scarcity of double rhymes in English, which always forces translators to sacrifice literary ease for the sake of a very poor reproduction of Adam's metrical effects. In the "Zyma Vetus Expurgetur," Mr. Duffield comes off at least as well as Mr. Wrangham. In dealing with

the "Ambrosian" hymns, he loses something of the massive dignity of the originals, but he neither dilutes their gravity nor tricks out their simplicity. One of the best translations is from the Paraclete text of "O quanta qualia sunt illa Sabbata," which is ascribed to Abelard on the faith of the treatise on hymnology which accompanied the hymns he sent to Heloise. It is a pity the translator did not live to revise his volume and recollect the difference between *curia* and *cura*, which appear to be confounded in the first line.

There is a good deal of interesting matter in the biographical part of the book. The pathetic story of Hermann Contractus—for whom the "Veni Sancte Spiritus" is too confidently claimed, though it is quite unlike the structure of his known sequences—will be new to most readers. The squabbles of two friends and partisans of Notker, who invented sequences, with their rather profane superiors are entertaining enough. There is a fair account of Ennodius and of Venantius Fortunatus, neither of whom are hackneyed. St. Hildebert, of Tours, the close of whose long prayer to the Trinity became a popular pilgrim song, is rather a favourite of Mr. Duffield, who thinks he never gave scandal because he honestly repelled a particular accusation. His own words prove that his life was not always edifying. St. Peter Damien, Cardinal and Flagellant, affords occasion for a sketch of the history of the devotion he introduced, which we learn still flourishes in California. We are indebted to Prof. Thompson for an account of the writers who remodelled the hymns of the Roman and Parisian Breviaries, which is discriminating and intelligent, and gives information for the present hardly so accessible anywhere else. G. A. SIMCOX.

NEW NOVELS.

- The Mystery of M. Felix.* By B. L. Farjeon. In 3 vols. (White.)
- Madame Leroux.* By Frances E. Trollope. In 3 vols. (Bentley.)
- The Way of Transgressors.* By E. Rentoul Esler. In 3 vols. (Sampson Low.)
- The Scudamores.* By F. C. Philips and C. J. Wills. In 2 vols. (Gardner.)
- One of the Wicked.* By Godfrey Burchett. In 2 vols. (Ward & Downey.)
- Love's Loyalty.* By Cecil Clarke. In 2 vols. (Griffith, Farran & Co.)
- Monsignor.* By Mrs. Compton Reade. (Bristol: Arrowsmith.)
- Saved by a Looking-Glass.* By Edgar H. Wells. (Digby & Long.)
- Laying Down the Cards.* By the Hon. Mrs. Fetherstonhaugh. (Spencer Blackett.)
- Truth with Honour.* By C. R. Coleridge and M. Bramston. (Smith & Innes.)
- The House on the Scar.* By Bertha Thomas. (Sampson Low.)
- An Unwilling Wife.* By Alice Clifton. (Remington.)
- Forging the Fetters.* By Mrs. Alexander. (Spencer Blackett.)
- Ida.* By Mabel Collins. (Ward & Downey.)

Few living novelists can rival Mr. Farjeon

in the construction of a plot, and this art is manifested to a remarkable degree in *The Mystery of M. Felix*. It is not until a good way into the third volume that the threads of the narrative are gathered up, and in a most ingenious manner. From the literary point of view, perhaps, Mr. Farjeon may have written abler books, but he has never invested any of his stories with a deeper interest. Pathos and humour hold the reader's attention by turns. The opening chapters reveal to us one or two characters which might have been drawn by Dickens, but even these have a direct bearing upon the serious part of the work. It would be unfair to the author to expose the details of his cleverly built-up hypotheses and incidents, but we may be permitted to say that M. Felix has first been supposed to have been murdered in his bedroom, and that, secondly, his body disappears apparently without human agency, which furnishes the ground of the "mystery." Ultimately, it is discovered to have been a case of suspended animation. M. Felix is only a pseudonym. The bearer of that name is really one Leonard Paget, who pushes his half-brother, Gerald, down a precipice on the Alps, while away on his honeymoon. He does this to obtain possession of a large property; and a good deal of the story is occupied with the machinations of Leonard Paget and his fellow conspirator, Dr. Peterssen, against his brother and his brother's wife, whom Paget relentlessly persecutes. Gerald is not killed by his fall, but he is subsequently thrown into a private lunatic asylum by his brother, where he lingers for eighteen years, while Leonard dissipates the property. Nemesis overtakes the villains at last, but how this comes about readers must discover for themselves. There is not a dull page in the whole of these three volumes, and the novel would form a capital companion for the country or the seaside.

Mrs. Trollope's *Madame Leroux* is excellent, for its sharp, crisp drawing of character—indeed, it is long since we have met with a novel to compare with it in this respect. Nor does this praise merely extend to the leading personages of the story—Mme. Leroux herself, for example, who leads a kind of dual life—but it is equally true of all the minor characters. As for the narrative generally, it is full of motion, and no reader can possibly find the work dull. Some of the humour is furnished by the sour and cynical Mrs. Shard, who puts duty above everything. "As to the agreeable, whenever I'm particularly pleased about anything—it isn't often—I begin to be pretty sure there's something wrong in it." This is not very cheerful doctrine to instil into a bright young heart. Another of this singular being's deliverances is, "We're all worms and mire, and when once you're sure of that you have peace of mind." The history of poor Lucy Marston, the supposed friendless orphan, is calculated to inspire deep interest; and there is something very dramatic in the manner in which she at length finds her father, as well as in the tragic death of Madame Leroux, who is the heroine's mother. It may, perhaps, be urged that probability is sometimes sacrificed for the

purposes of fiction, but of how few works could not the same thing be said? In our view, Mrs. Trollope has written one of the best novels of the season; at any rate, if it is not one of the most original, it is one of the most captivating.

Miss or Mrs. Rentoul Esler—for we opine from internal evidence that the author of *The Way of Transgressors* is a woman—has written a pleasing though too lengthy story. The primary object of it seems to be a counterblast against the caste notions which still prevail in England on the subject of marriage. Indeed, the great authority on the subject, Lady Mildred, expressly lays it down that it is a social misdemeanour for the grandson of a nobleman to marry the daughter of a grocer, however well-to-do the unfortunate grocer may be. If the misguided man's relatives will only wait until the third generation, when the shop has been dropped, and there has been a respectable intermediate marriage, then the grocer's descendants may mingle with the charmed circle of "society." The particular transgressor in this story is one Bertie Lyall. In spite of his aristocratic antecedents, he is engaged at the same time to the daughter of a general and the daughter of a shopkeeper; and after his marriage with the former he betrays in the most heartless manner an innocent and beautiful orphan girl. He rises in the world, but the worm begins to gnaw at his heart, and an extravagant expenditure, together with such little matters as forgery, weigh him down. At length, finding life insupportable, and detection absolutely certain, he is found dead under circumstances which seem to point to suicide. The best character in this novel is Viney Grace, the grocer's daughter, who has been educated above her station, and who in her straitened circumstances resembles a caged bird longing for freedom. The devotion of Harry Caffyn, the grocer's apprentice, to the young lady who is so much above him, is very touching. Lady Mildred has a pretty wit. When reminded that attorneys are gentlemen by Act of Parliament, she dryly remarks, "I dare say an Act of Parliament would be necessary." She is not quite so happy when she airs her political idiosyncracies. If this is a first work, it indicates considerable promise.

Although there is a vein of amusing comedy in *The Scudamores*, on the whole it is not so clever as previous work from the same hands. The serious portion of the story is occupied with the fortunes of a younger branch of the great Scudamore family, who are leading a life of genteel poverty at Brixton, when the eldest son Jack is suddenly acknowledged as the heir to a baronetcy and a splendid estate in North Wales. Jack does not run-a-muck in consequence, drawing bills against the future and speculating upon the death of his uncle, the existing holder of the title. On the contrary, he behaves as though he were the embodiment of all the virtuous maxims which emanated from the brain of Benjamin Franklin. He has a struggle with the querulous and valetudinarian baronet, Sir John, who requires him to marry an American heiress, but the hearts

of both these young people have already been bestowed elsewhere. This they mutually discover, so that all comes right in the end. One of the most absurd personages in the book is a broken-down actor of the Vincent Crummies type, whose language is flowing in the extreme. Owen Price, the rough millionaire, is a sterling fellow, and occasionally gives vent to smart epigrams. "It's a great thing to come across a woman that's always right," he remarks to his private secretary, "if a man ain't married to her, and then it's kinder wearin'." He can always tell a real lady when he sees one, "she does make a fellow feel so thoroughly uncomfortable." This story is slight in structure, but it is very readable, and contains many sparkling passages.

The author of *One of the Wicked* has certainly taken care that the chief character in his story shall justify his description. A more thorough-paced villain than Pedro Mallerock it would be difficult to conceive. The admixture of Spanish blood in his veins perhaps partially accounts for this. He stabs his half-brother, Antony, with a three-pronged ornament belonging to the unfortunate man's wife, seizes upon Antony's property, and destroys his will, as well as his marriage certificate. This seems pretty warm work for a brother to accomplish; but, to ward off suspicion from himself, the fiendish Pedro casts it upon Antony's wife, and causes her to be sentenced to five years' penal servitude for manslaughter. His anxiety that she should not be condemned for murder scarcely harmonises with his ruthless nature, and it certainly ought to have aroused the suspicions of the authorities. However, in the end all turns out as it should. The truth of the murder is discovered by a very simple incident; and Pedro, finding that the officers of the law are upon his track, throws himself into the sea in order to escape the gallows. Pedro Mallerock puts his own philosophy into a nutshell, as follows: "I would sooner see any number of excellent persons arranged in rows in their polished coffins than go out into the cold myself for even half an hour." This may be cynical philosophy, but it has no staying power. Mr. Burchett's story is undeniably exciting, and exhibits very considerable powers of analysis.

The writer of *Love's Loyalty* is, we presume, a lady. She has much yet to learn in constructing a story that shall hang well together. There are many good things in these volumes; but they are almost spoilt by the author's diffuseness and lack of concentration. Miss Clarke is very severe upon the stronger sex, from the drunken floater of public companies down to a scion of the nobility—the Hon. Montgomery Spooner, the vacuous, who is erroneously called in one place a nobleman. The ladies, on the other hand, furnish a bright moral contrast to the disreputable men-kind; but why it was necessary for the author to make Mary Stapleton translate a bad book because she was driven to poverty we fail to understand. Though life was no doubt hard with her, there were surely other ways open in which to gain a livelihood.

Monsignor, by Mrs. Compton Reade, is able but uneven. Her portrait of the smooth ecclesiastic—who cannot bear the winds of heaven to blow upon him too roughly, but who has by no means an immaculate past—is well drawn, and is the dominant character in the book, as he should be. The next most striking individuality is Lady Ursula, the high-souled daughter of Lady Leintwardine, who is immeasurably above her surroundings. The aristocracy do not always observe the rules of grammar in this volume, perhaps because they are such very superior persons. But as a story the work undoubtedly rivets the attention.

A very ghastly murder is the chief incident in *Saved by a Looking-Glass*. The tragedy occurs at sea on board the *Presidency of Bombay*; and a young passenger, Edward Kerr, believes himself to have perpetrated the crime while under the influence of a drug. Things look very black against him, when, in a very ingenious way, circumstances are made to point towards the real culprit. A looking-glass plays an important part in his identification—hence the title of the story. The tale has little or no literary merit, but its sensational vein will probably cause it to be read.

There is a great deal of "go" in the Hon. Mrs. Fetherstonhaugh's stories, and her *Laying Down the Cards* may be read with real pleasure. There is much about Epsom and Ascot, and the "favourites," of course; but the sketch has also its better or more serious side, in which is set forth, with considerable skill, the pathetic love story of Col. Villiers and the tragic fate of Mrs. Monteith.

Misses Coleridge and Bramston have given us a delightful little story in *Truth with Honour*. It deals with the trials and loves of two sisters whose different natures are admirably contrasted, and its high tone—without being goody-goody—makes it a capital book for girls. We are rather inclined to agree with the mercurial young sister who is always having superior examples thrown at her, that "looking up to people is very fatiguing."

Miss Bertha Thomas has a very unpleasant hero in *The House on the Scar*, a tale of South Devon, but the sketch certainly manifests no little skill. It may possibly seem strange that a being like George Elliston, who has led a desperado kind of life in the South Seas, and left a record of bloody adventure behind him, should come to England, find an entrance into society, and win the love of a pure and unsophisticated girl. But fiction is sometimes less strange than truth; and Miss Thomas observes that a true account of George Elliston's "brilliant" career would "startle those who believe the successful pirate and sea-robber to be a thing of the past, a product incompatible with the latter end of the nineteenth century." We are certainly not anxious to see the "product" multiplied.

The tale of *An Unwilling Wife*, by Miss Alice Clifton, deals very graphically with a number of episodes in the Indian Mutiny. To escape the terrors with which a British

garrison is threatened, the daughter of an Indian officer is married to Captain Carey, who conveys her away to a place of safety. It would be surprising if a girl's affections could be forced under such circumstances, but the noble conduct of Carey and his great services win the truly devoted love of his young wife in the end. The story is interesting enough in itself, but it is better by affording promise for its author's future.

Mrs. Alexander has joined the ranks of the great army of writers of shilling shockers. We are rather sorry for this; for *Forging the Fetters*, while quite equal to the general run of its class, is by no means worthy of the author of *Her Dearest Foe* at her best. She has had to consider a different kind of public, for which she would have done well to allow others to cater. Sir Frederic Morton's attempts to inveigle a rich woman whose wealth shall atone for his past excesses may be of importance to him, but they are not particularly elevating or instructive. Our opinion of Mrs. Alexander is so high that we hope she will keep to her older and far nobler style of work.

Ida, by Miss Mabel Collins, is an account of an adventure in Morocco—an adventure which it would have been better neither to undertake in the first place, nor to record in the second. Miss Collins has shown in her previous books that she is a clever writer; but her present venture cannot be called either clever or wholesome. It is impossible to see what good end is to be answered by it; and Ida has herself to thank for the delicate, or rather the indelicate, difficulties into which she falls. We look for much better things than this from Miss Collins.

G. BARNETT SMITH.

RECENT VERSE.

Engelberg, and Other Verses. By Beatrix L. Tollemache (Hon. Mrs. Lionel Tollemache). (Percival & Co.) These are mountain verses, and, like mountain air, rather thin. But they have the coolness and refreshment of the heights, and a placid quality which is certainly restful, in these days of storm on the lower levels. Mrs. Tollemache sings of glacier streams and mountain flowers, of St. Moritz in all its seasons, the snow, the "alpine chillness," with memories of English valleys and English gardens, recollections of childhood, travel-pictures from various lands, poems for children, verses of piety and philosophy. Her verse has always a personal quality—a personal quality which is not always sufficiently disengaged from the mere accidents and occurrences which may be the stuff of poetry but are not usually poetry without an artistic change. In this, as in other ways, she may be compared to the late Miss Havergal, who would no doubt have been less attractive to her large feminine audience if the mild grace of her manner had exercised itself with more of the artistic sense. Rather after the fashion of Miss Havergal, at times, though with a larger outlook, is the attempt which Mrs. Tollemache is much too fond of making to force a sort of moral out of natural things, which might better have been left as impressions. Why set the Alps to teach lessons in school? Apart from this too insistently didactic note, many of the nature pictures are genuinely good. Mrs. Tollemache is a sympathetic observer, only too deeply read in Wordsworth; and she can bring her snows and mountain flowers into verse that is always respectable, and often much more than that.

She has considerable metrical ability, and can be felicitous in epithet, as when she writes of an echo :

"Only an echo, but the note
Lingers, and like a charmed boat
Over a sea of sound doth float."

As an example of what she can do well, and of how far she can be successful, one may quote "Tatton Mere"—a piece which is not without serious blemishes, but which is on the whole a really faithful and a really fine study after nature :

"At dawn I passed beside a silent mere,
So still, so smooth, it mirrored calmly here
Its own green banks, the heavens, the passing cloud,
And some gray willow with its branches bowed.
"The day was closing ere I passed again,
The north wind blew a fierce and angry strain ;
The cry of wild geese sailing o'er the wood,
The plash of wavelets reached me as I stood.

"The rushes bent and rustled in my ear,
How quickly changed the lovely placid mere ;
Yet not unwelcome are the signs of strife,
The rushing wind, the scream of birds, for life

"Is here that slept, but now with stir and strength
No more with passive heart receives, at length
Knows the new joy of motion, voice, and gives
To man the sympathy of all that lives."

Poems like these of Mrs. Tollemache are undoubtedly the outcome of a genuine delight in nature and a genuine impulse to express that delight in verse. They give evidence of a thoughtful and sympathetic temperament, and of much culture. Compared with the weak and amateurish verse which so many indulgent publishers find it worth their while to print, publish, and lay on the reviewers' tables, such pieces as these in "Engelberg" are of high order. But it cannot be said that they have in them that new and vivid strength, that sheer and simple intensity, which inform the frontispiece of Mr. William Strang—an artist who has his own vision of the world, and his own strong, quaint, wilful way of putting that vision into black and white.

Elegies and Memorials. By A. and L. (Kegan Paul & Co.) There is nothing great or wonderful about this little modest book ; but there is a shy charm, a fervid and yet cloistered sentiment, and a natural happiness in the use of verse, which sets it in a sort of secluded nook apart from and very much above the open station where many of its more pretentious rivals are clamorous. A. and L. are apparently not young.

"A grey-haired toiler, I attain
A half-way height, content, for pain
And weariness, with little gain."

They are genuinely modest about the little book they send out, and plead, unnecessarily, personal considerations. The elegy on a sister and brother, with which the volume opens, has a genuine grace and beauty—something curiously Shelleyan, a certain fine-drawn delicate fervour of language, as in these lines :

"Now the red rose leaf on the pure young cheek,
More childlike as time moves and leaves her there ;
And eyes which spring up ere the lips could speak,
Melt into shadow through the drooping hair.
Now all that girlhood, now that flushed intense
Young fever, are a whisper of the night,
A faint sweet resurrection, a strange sense
Of absence unexplained till morning light.
And whilst her memory in its crystal urn
Gleams fair as silver through the dust of years,
Cold evermore where sky and ocean burn
With azure fire that isle of sepulchres,
'Twixt purple passion-flower and whitest rose,
Where Death a garden's summer queen appears,
She sleeps—but others live for other tears."

Besides this personal lament, there is a poem charged with a noble bitterness on behalf of woman, and there are other pieces in which the

same humanitarian fire glows. The volume ends with a graceful translation of nine sonnets of Petrarch.

WE did not review Mr. John James Piatt's *A Dream of Church Windows*, &c. (Elliot Stock) at the time it was published ; but, as it has been followed at a very short interval by another volume—*A Book of Gold and other Sonnets* (same publisher)—it may be as well, for the sake of Mr. Piatt himself, to say a few words about them both. We trust the careless praise given to the first book by irresponsible critics did not mislead him, and encourage him to produce the second. Mr. Piatt seems to be a well-intentioned man who has mistaken his vocation. These pieces of his are not poetry ; they are hardly even good verse. They should have been kept for the private reading of intimate friends who would have treated them with kindly indulgence, and even with sympathy. The "dead house-fire" and the "trundle bed," and the other miscellaneous domestic matters which Mr. Piatt celebrates, have no doubt an interest and significance of their own in the family circle, enhanced rather than otherwise by Mr. Piatt's efforts to enshrine them in verse. If Mr. Piatt had been well advised he would have kept the pieces where they really are in place, printing them, if at all, for private circulation only ; and he would not have made them the basis of a bid for public fame as a poet.

A Little Book : Poems, by George H. Kersley, (Bickers), is surely the most immature, the most green and juvenile book ever issued ; and no one can doubt that the writer is very young. Only extreme youth could excuse the number of "dears" and "darlings" strewn with both hands over these ingenuous pages ; only extreme youth could explain the writing and the printing of anything so mawkish and maudlin as a great deal of what one reads there. But at the same time there is a certain promise, we are bold enough to think, in these ragged and ridiculous verses, with their prate of "parched lips, hot eyes, and burning heart," of "massed and matted hair-locks," of "darlings" of various nations. The germ of promise is faint, indeed ; but it is there, and it may expand. Meanwhile, the sooner Mr. Kersley repents of these appallingly-juvenile juvenilia, the better will it be for his future.

Rhymes : Real and Romantic. By M. C. Tyndall. (Bristol : Arrowsmith.) This rather nicely got-up quarto, with its white cover, its red lettering, its sounding division into "Books," its neat mottoes, its prodigality of pages, ought really to be better than it is. Unhappily, it is not. The poems are pleasingly and intelligently written commonplaces, in the manner of the late Mr. Longfellow. They are so far from being badly written that one could wish it were possible to read them and to say something pleasant about them. But there is no variation of the level *ennui*. Curiously correct, curiously lifeless, they are written on subjects like "The Ides of March," "Under the Lord Protector," "The Hanging Gardens of Babylon," "In the Days of Queen Anne"—dead and buried subjects that only genius could make interesting, and not even genius if one had to read seven books of them, with an average of eight poems per book.

Carmina Silulæ : Poems, Original and Translated. By James Ambrose Story. (Authors' Co-Operative Society.) Mr. Story begins his volume with an ode addressed to "Sprightly Fancy," in the first stanza of which he rhymes "sporting" and "floating." He is an old-fashioned, innocent soul, who loves to—

"Listen to the birds all singing,
And hear the woodman's hatchet ringing ;
While, as the frequent strokes abound,
Sly Echo mocks with mimic sound."

He invokes Leonidas thus :

"Leonidas, when shall thy name
No more the patriot soul inflame ?

Is one not respectfully forced to conclude that Mr. Story has made a mistake as to his century ? He writes about the Old Year's Death, the Poet and the Waves, Childhood, Youth, and Age ; he composes a Vesper Hymn ; he addresses remarks in verse to the Christian ; he constructs allegories, he puts together translations. And what is the use of it all, and who is expected to read it ?

NOTES AND NEWS.

MESSRS. LONGMAN & Co. have in the press a new "Student's History of England," by Mr. S. R. Gardiner. It is intended for the upper classes in schools, and aims at avoiding, on the one hand, the allusive style of writing which is so puzzling to young people, and, on the other hand, the multiplicity of detail which unprofitably burdens their memories. The book will be illustrated under the superintendence of Mr. St. John Hope, secretary to the Society of Antiquaries, and will be accompanied by a School Atlas of English History, prepared by Mr. Gardiner. The work will ultimately appear in a single volume of about the same size as the "Students' Hume" ; but for the sake of schools which do not wish to incur the expense of so large a book, there will also be an edition in three divisions. The first of these divisions, extending to the death of Henry VII., will be issued in September next.

MR. JOSEPH JACOBS—the editor of *The Fables of Bidpai* and Caxton's *Æsop* in the "Bibliothèque de Carabas," and of Angell Daye's version of *Daphnis and Chloe* in the "Tudor Library"—has now completed another important reprint, which is of yet greater interest for the history of English literature. This is W. Painter's *Palace of Pleasure* (1567), containing translations of more than one hundred Italian *novelle*, from which our dramatists have derived so many of their plots, from Shakspeare downwards. Here is to be found the original of "Timon of Athens," "All's Well," and "Romeo and Juliet," as also of some of the plays of Peele, Marston, Webster, Beaumont and Fletcher, Massinger, and Shirley. Mr. Jacobs has chosen for reprinting the second and fuller edition of 1575. He gives the literary history of each tale, so far as it can be traced ; and also a general historical introduction. The whole will form a quarto of nearly 1500 pages, divided into three volumes. It will be published by Mr. David Nutt, in a limited edition of fifty large-paper and 500 small-paper copies.

THE August number of *Macmillan's Magazine* will contain an article, by Mr. Goldwin Smith, on "The Two Mr. Pitts," showing that on all essential points his opinion of that statesman remains the same as it has always been, defending him from the charges recently brought against him in certain quarters, and defending himself also from the charge of "apostacy."

THE August volume in Mr. Walter Scott's series of "Great Writers" will be *Nathaniel Hawthorne*, written by Mr. Moncreu D. Conway.

WHAT a triumph must it be considered for the poetical fame of Shelley that his centenary is to be celebrated by the publication of a Lexical-Concordance to his poems, which, from the complete and exhaustive mode of compilation, will equal in bulk Dr. Schmidt's Shakspeare Lexicon or Mrs. Clarke's Concordance to Shakspeare ! By a sort of strange irony, moreover, this tribute to the greatness of the expelled Oxford student of 1811 is to be printed at the University Press, with a type specially cast and a paper made expressly for the book. Strange, too, will it be thought that so laborious and

costly a work should be undertaken by two publishers. Yet so it is; for while Mr. Ellis is content to spend six of the last years of his life in the close and arduous application necessary for the preparation of such a book—which involves not only the arrangement but the careful and anxious consideration of 125,000 references to the poet's writing—without any hope of reward or benefit to himself beyond the pleasure he finds in the study of the author, his whilom business antagonist, Mr. Quaritch, has undertaken to invest his capital in the production of the volume, which is assuredly a speculation from which many a great publishing house would shrink. It is intended that the book shall be issued on the hundredth anniversary of the poet's birth—August 4, 1892.

THE title of Mr. Ælian Prince's new volume of verse, about to be published by Messrs. E. N. Allen & Co., is *Of Palomide: Famous Knight of the Round Table*. This knight does not appear in the Laureate's "Idylls of the King," nor has he been made the subject of any special poem. Yet the character of Palomide was greatly admired by Sir Walter Scott. Speaking of the romance of Sir Tristran, he said that there is no "truer picture of the human mind than the struggles between the hatred of rivalry and the chivalrous dictates of knightly generosity which alternately sway Sir Tristran and Palomide.

MESSRS. WERTHEIMER, LEA & Co. will publish shortly, on behalf of the Jewish Association for the Diffusion of Religious Knowledge, a new English translation by the Rev. S. Singer, together with the text, of the authorised Daily Prayer-Book of the United Hebrew Congregations of the British Empire.

THE English Dialect Society's publications for the year will be issued to members in the course of the next fortnight. They will be *A Glossary of Words in Use in the County of Gloucester*, collected by Mr. J. D. Robertson, and edited by Lord Moreton; and *English Dialects: Their Homes and Sounds*, by Dr. Alex. J. Ellis.

SEVERAL foreign translations of Marie Corelli's works are now published, the latest being *Ardath*, done into Swedish by Mme. Emilie Küllmann, whose translation of the same author's Norwegian story, *Thelma*, has had an enormous sale in Stockholm. A German translation of *A Romance of Two Worlds*, by the Baroness von Fircks, is soon to appear; and Mme. Loyson, wife of Père Hyacinthe, is about to publish a French rendering of the same work. *Vendetta!* is to be had in Russian, Italian, and Spanish; and Herr Deubner, of Berlin, is about to produce it in German.

THE thirteenth annual meeting of the Library Association of the United Kingdom will be held at Reading, in the town hall, from September 17 to 20. The last day will be devoted to excursions and other entertainments; and it is proposed to assign one entire day to the subject of public library legislation, the draft bill of Messrs. Fovargue and Ogle being taken as the basis of discussion.

DURING the three last days of next week, Messrs. Sotheby will be engaged in selling the very valuable collection of MSS. and autographs formed by the late F. W. Cosens, F.S.A. Besides letters from Sterne, Scott, Byron, Keats, Coleridge, Lamb, Dickens, &c., the collection is particularly rich in documents of historical importance. Among these are Captain Cook's log of his voyage round the world in the *Endeavour* (1768-71), which has never been printed in full; three volumes of letters, &c., relating to Sir Michael Stanhope, lieutenant-governor of Hull, temp. Henry VIII.; thirteen portfolios of letters, &c., relating to Sir Thomas Fairfax, the parliamentary general, and other

members of his family; and forty-two volumes of transcripts from the Simancas archives, relating to the reigns of Elizabeth and James I., which were specially made for Mr. Cosens by Don Pascual de Gayangos and Don Juan Facundo Riaño.

THE following are the pensions which have been granted on the Civil List for the year ended June 20, 1890, making a total sum of £1200: To Dr. William Huggins, £150; to the widow of the late Major-General Henry Scott, and the widow of the late Rev. Dr. Edwin Hatch, £100 each; to a daughter of the late Martin F. Tupper, a daughter of the late Major-General Sir H. W. Barnard, the widow of the late J. T. Wood (of Ephesus fame), and the widow of the late Judge Motteram, £75 each; to Lady Wilde, £70; to Mr. John Absolon, the Rev. Dr. E. Cobham Brewer, Dr. William Spark, the widow of the late E. L. Blanchard, the widow of a son of Dr. Livingstone, a daughter of the late Richard Shilleto, and the widow of the late Rev. J. G. Wood, £50; to two unmarried sisters of the late Dr. Thomas Maguire, of Trinity College, Dublin, £25 each; and to the four unmarried daughters of the late Rev. M. J. Berkeley (the botanist), £20 each. It will be observed that by far the larger number of pensions this year are in the nature of compassionate grants to the surviving members of the families of deceased men of letters or science.

THE new volume of the "Mermaid Series" is the second that has been devoted to *Middleton*, edited by Mr. Havelock Ellis. The plays here given are "The Roaring Girl," written by Middleton in conjunction with Dekker; "The Witch," which is of special interest in connexion with the witch scenes in "Macbeth"; "A Fair Quarrel," in which Rowley collaborated with Middleton; "The Mayor of Queenborough," concerning the authenticity of which the present editor speaks doubtfully; and "The Widow," which modern critics have vindicated for Middleton alone. For frontispiece is given a reproduction of the portrait of Mary Frith, the Roaring Girl, which appeared on the title-page of the first edition of 1611.

UNIVERSITY JOTTINGS.

PROF. F. Y. EDGEWORTH has been appointed to the Tooke chair of political economy at King's College, London, vacant by the resignation of Prof. Thorold Rogers; and Mr. David S. Capper has been elected professor of mechanical engineering at the same college.

DR. ELLIOTT, of Edinburgh, has been appointed to the newly-founded chair of engineering at the University College of South Wales and Monmouthshire, Cardiff; and Dr. Turpin, of Cambridge and London, has been appointed lecturer in chemistry at the same college.

THE following is the programme of lectures at Manchester New College, Oxford, for next term: "The Gospels" and "The Study of Doctrinal Theology," by the principal, the Rev. Dr. James Drummond; "The Old Testament" and "Comparative Religion," by the vice-principal, the Rev. J. Estlin Carpenter; "Mental Philosophy" and "The Philosophy of Religion," by the Rev. C. B. Upton; and "Sociology," by the Rev. P. H. Wicksteed. All lectures are free to the public.

AT the recent Degree Day of Victoria University the vice-chancellor, Principal Rendall, of Liverpool, thus described the progress made by the university and its constituent colleges during the past year:—

"A three-fold scheme for certificates—technical, commercial, and literary—has replaced the narrow project for technical certificates alone, and will be the means of giving university direction and

attachment to numerous organisations which have hitherto lacked clearness of aim or recognition of results. The Manchester Chamber of Commerce has entrusted the examinations for its commercial certificate to the university. The local lectures schemes continue to thrive vigorously. In the last three sessions twenty-one courses, with an average attendance of 130—the large majority in or near Manchester—have been delivered under university auspices. The three colleges of the university are taking action, more or less concerted, for the establishment of day training colleges for primary teachers under the provisions of the new Education Code. Thus step by step the university is comprehending her mission and entering upon her heritage. Those who are forwarding the work may feel that impatience for quick returns which comes of convictions confident and energetic, but the observer and the historian will agree that in content and scope Victoria University has advanced with unparalleled rapidity. In all the colleges of the university building is in progress or in contemplation. At University College the Victoria building for the arts department is advancing towards completion; at Yorkshire College funds have been raised for the erection of a medical department and other needed extension; at Owens College further enlargement of the medical school buildings is now under consideration."

ON Commencement Day at Harvard the honorary degree of LL.D. was conferred upon Mr. Leslie Stephen, who made the following reference at the Alumni dinner to his former visit to the United States:

"I had a letter to James Russell Lowell, the creator of the immortal *Hosea Bigelow*, and after I had been with him a week I felt the conviction that I had made a friend for life. That has been more than amply confirmed. I made the acquaintance of Dr. Oliver Wendell Holmes, who was then a much older man than I was, though I have been given to understand that I am rapidly overtaking him in that respect. I made friends with his son, now on your supreme judicial bench, then coming home with rebel bullets dropping from every part of his body. I then made the acquaintance of Mr. Norton, who has been the vindicator of the character of one of the greatest Englishmen—Thomas Carlyle. I feel that I am boasting in making these statements, but it is a kind of boast which I hope will be permitted to even to a modest person like myself. There is no university in the world, except my own, where I have made so many, so faithful, and so dear friends as at this."

MR. W. C. MACDONALD, a merchant of Montreal, has given the munificent donation of about 400,000 dollars (£80,000) to McGill College. Part of this is to be devoted to endowing two chairs in the law faculty, and a third for experimental physics; and the remainder is to be applied to the erection of class rooms and laboratories.

NUMBER 38 of *Harvard Bibliographical Contributions* contains a list of the publications of Harvard University and its officers, together with the principal publications about the university for the twelve months ending September, 1889. We have before expressed the wish that something of the same kind should be compiled for Oxford and Cambridge.

WE have received Number 3 of *University Studies*, published by the University of Nebraska. It contains: (1) a paper on "The Determination of Specific Heat and of Latent Heat of Vaporisation with the Vapor Calorimeter," by Mr. Harold N. Allen; (2) a statistical inquiry into "The Colour-Vocabulary of Children," by Mr. Harry K. Wolfe; and (3) an historical study of "The Development of the King's Peace and the English Local Peace-Magistracy," by Mr. George E. Howard. This last seems a very thorough piece of work, being based upon the latest authorities, both English and German. We may remark that each paper has an independent pagination at the top, besides a continuous pagination at the bottom—a convenient plan for separate publication.

ORIGINAL VERSE.

"LEAVING HOME."

Mr. La Thangue's Picture in the New Gallery.

SHE dare not look, she has too full a heart,
She cannot wave farewell, she only knows
That down between the ruts with Dobbin goes
The crazy uncompassionate market cart;
But hers is not the only bitter smart,
For little Lucy's grief o'erwhelming grows,
And she who bore for this a mother's throes
Feels better far be childless than so part.
Silent the father stands, but ah the ache!
Old Dobbin drags no heavier load to-day,
The carrier cracks his whip and jerks the rein,
Yet will not speak—what comfort can he say?
And on beside the dreary marshland drain
They go, but leave behind them hearts that break.

H. D. RAWNSLEY.

MAGAZINES AND REVIEWS.

A WELL-KNOWN Semitic scholar (whose initials are "Th. N.") has contributed a review of Prof. Margoliouth's recent essays on the retranslation of Ecclesiastical into Hebrew to the *Literarisches Centralblatt* for July 12. There is no lack of detail, nor can any just exception be taken to the tone. If "Th. N." is not convinced, it is not for want of a minute examination of the evidence for the new theory. The author has not proved his metre, lax as the rule which he makes for it is; and his own examples are to a great extent opposed to his theory. Nor can "Th. N." believe that for the sake of metre Ben Sira can have used such impossible forms as *מְהִלָּה* for *מְהִלָּה*, or *מְהִלָּה* for *מְהִלָּה*, and, above all, *מְהִלָּה* for *מְהִלָּה* (if an Aramaic form). The translation, too, has been often made simply in the interests of the theory (for example, in the very first passage quoted, Eccles. xii. 8; see also ii. 5, xxvii. 9, xxxviii. 1, ix. 8, vii. 16, xi. 28, all in the *Expositor* essays). The reviewer concludes that a restoration of the Hebrew *Urtext* is, as a whole, not even approximately feasible, and that the critical student of Ecclesiastical can only in occasional passages expect much help from the projected retranslations. "Th. N.'s" conclusion is thus more definitely unfavourable than that of Prof. Schürer in the *Theologische Literaturzeitung* a few months since. That careful student of later Jewish and early Christian literature expressed himself with a combined caution and hopefulness which must have gratified Prof. Margoliouth's numerous well-wishers in England; but his excellent little notice, after all, contributed little to the "threshing out" of the subject. We have omitted to notice that "Th. N." admits a certain prejudice against a Hebrew metrical system in the proper sense, similar to that which Arabic, with its abundance of short syllables, naturally enough developed, and against an attempt to overthrow "the perfectly secure results of Old Testament criticism. Can he be blamed for this by anyone who is acquainted with the course of recent study? We understand that a review of Prof. Margoliouth's dissertations will shortly appear in an Anglo-American journal called *Hebraica* (to the July number of which Prof. Sayce has contributed an article illustrating Gen. xiv. from an Aramaic inscription found lately in Egypt).

WITH the June number, Mr. E. A. Petherick completes the third volume of the *Torch*, which, while intended primarily for the benefit of the colonies, must commend itself to all book-lovers for the excellence of its classification of current literature and the clearness of its typography. The bibliography of New South Wales is now brought down to 1887. We are promised, in future numbers, a bibliography of voyages of discovery made in Australasia during the sixteenth, seventeenth, and eighteenth centuries.

AN UNKNOWN EDITION OF TYNDALE'S NEW TESTAMENT.

MR. J. R. DORE, of Huddersfield—who last year discovered a portion of a 16mo edition of Coverdale's Bible—was last week fortunate enough to pick up a copy of a hitherto totally unknown edition of Tyndale's New Testament. The authorities at the British Museum, after a thorough investigation of the book, state that "this imperfect copy of an unknown edition of Tyndale's last revision contains some of the identical woodcuts and initial letters used in printing the G.H. edition of 1534-5." Unfortunately, this copy is without titlepage; and any preliminary matter it may have had, together with the first three chapters of S. Matthew's Gospel, is lost. Also, it is still more imperfect at the end, as the Epistles of SS. James and Jude, as well as Revelation, are wanting, the last leaf being folio 328. It is evidently a reprint of the revised translation published by Godfried van der Haghen, which was recognised by John Rogers and all Tyndale's friends as the standard edition. In all cases where it varies from the G.H. the alterations are unintentional and due solely to errors of the press. The type used in the text is small black letter, but the prologues and marginal references in the Epistles are in Gothic type. In the Gospels there are thirty-four lines to a full page, but in most of the Epistles there are thirty-five lines. Several other circumstances concur to indicate that the second half of the book was not set up by the same compositors who were engaged on the first half. The printed matter on a page measures $4\frac{1}{2}$ by $3\frac{1}{4}$ in. It is strange that this Testament, which has passed through many hands, should not long before have been recognised as a copy of a distinct edition.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DÉROULEDE, Paul. Histoire d'amour. Paris: Calmann Lévy. 3 fr. 50 c.
EYSENHARDT, F. Mittheilungen aus der Stadtbibliothek zu Hamburg. VII. Hamburg: Herold. 2 M. 40 Pf.
GOUNOD, Ch. Le Don Juan de Mozart. Paris: Ollendorff. 3 fr. 50 c.
KIEPERT, H. u. R. KOLDEWEY. Itinere auf der Insel Lesbos. Berlin: Reimer. 4 M.
MAÎTRES français, les. 1re Série. Le Baron Gros, Prudhon, Delacroix, Decamps. Paris: Lib. de l'Art. 12 fr.
MICHEL, E. Jacob van Ruysdael et les paysagistes de l'école de Harlem. Paris: Lib. de l'Art. 3 fr. 50 c.
MORIER, E. de. Romanciers allemands contemporains. Paris: Didier. 3 fr. 50 c.
PAUKERT, F. Die Zimmergotik in Deutsch-Tirol. II. Das Etschthal. Leipzig: Seemann. 12 M.
PIERSON, Le général. Stratégie et grande tactique d'après l'expérience des dernières guerres. T. 2. Paris: Berger-Levrault. 15 fr.

HISTORY, LAW, ETC.

- BOCKENHEIMER, K. G. Geschichte der Stadt Mainz während der 2. französischen Herrschaft (1798-1814). Mainz: Kupperberg. 6 M. 50 Pf.
BONNAULT D'HOUEY, Le Baron de. Pèlerinage d'un paysan picard à Saint-Jacques de Compostelle au commencement du 18e siècle. Paris: Picard. 12 fr.
CODEX diplomaticus et epistolaris Moraviae. 12. Bd. 1301-1399. Brünn: Winkler. 10 M.
FAZY, H. Les constitutions de la République de Genève. Basel: Georg. 3 fr.
FOURNIER, M. Les statuts et privilèges des universités françaises depuis leur fondation jusqu'en 1789. T. 1. 1re partie. Paris: Larose. 50 fr.
FÜRTH, Frhr. H. A. v. Beiträge u. Material zur Geschichte der Aachener Patrizier-Familien. 1. Bd. Aachen: Cremer. 17 M.
LEHMANN, O. Herzog Georg v. Sachsen im Briefwechsel m. Erasmus v. Rotterdam u. dem Erzbischof Sadolet. Leipzig: Fock. 1 M.
MOLINIER, Aug. Les obituaires français au moyen âge. Paris: Picard. 7 fr.
PFENNINGER, H. Das Strafrecht der Schweiz. Berlin: Puttkammer. 12 M.
SCHUMBERGER, G. L'empereur byzantin au dixième siècle: Nicéphore Phocas. Paris: Firmin-Didot. 30 fr.
WOLFF, G. Das römische Lager zu Kesselstadt bei Hanau. Hanau: König. 4 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- APPEL, H. Die Lehre der Scholastiker von der Synteresis. Rostock: Volkmann. 1 M. 80 Pf.
LORIA, G. Il periodo aureo della geometria greca. Turin: Loescher. 8 fr. 50 c.
STUMPF, C. Topsychoologie. 2. Bd. Leipzig: Hirzel. 12 M.

PHILOLOGY, ETC.

BUGGE, S. Etruskisch u. Armenisch. Sprachvergleichende Forschgn. 1. Reihe. Christiania: Aschehoug. 3 M.
LEPSIUS, C. R. Griechische Marmorstudien. Berlin: Reimer. 6 M. 50 Pf.

CORRESPONDENCE.

"THE ROMAUNT OF THE ROSE."

Cambridge: July 12, 1890.

IN the ACADEMY of July 5, 1890, is the announcement of a really important discovery by Dr. Max Kaluza, with respect to this poem. I do not wish to anticipate his results, but I wish to point out that one of them is quite untenable; and I think he will much strengthen his position by not insisting upon it.

The MS. contains two distinct fragments, viz., fragment A, ll. 1-5813, and fragment B, ll. 5814 to the end. Lindner has shown (*Engl. Studien*, xi. 163) that these fragments are probably by different hands.

The chief point made by Dr. Kaluza is that fragment A is also by two different hands, and can be clearly cut in two somewhere near l. 1704. This really makes three fragments, which we may call A1, A2, and B, probably by three distinct writers.

His next point is, that all my strongest arguments against Chaucer's having a hand in it are really directed against fragment A2, say ll. 1705-5813. This is the longest of the three, and amounts to more than half the poem, as now extant. This is quite true; the whole of this part abounds in Northernisms, and it would be charitable to suppose than any man who claims this fragment for Chaucer is entirely ignorant of Middle-English in general, and of Chaucer's style in particular. Here we quite agree.

Setting this aside, he claims for Chaucer all the rest. But this is going too fast. Fragment B is nearer to Chaucer than fragment A2; but, on close inspection, it cannot be his. Dr. Kaluza makes a grave mistake in saying that none but Chaucerian rimes occur here. Only the third line of this fragment ends with the pt. t. pl. *filie*, and the fourth line ends in *til*. There is no rime here unless we cut down *filie* to *fil*; and when we have done this, the resulting *fil*, as a pt. t. pl., is non-Chaucerian. I am not going to waste words over this. The matter can be tested easily enough. A mere glance at once shows such rimes as *accordance*, *abstinence* (5850), where Chaucer would use *abstinence*; *entent*, *present* (5872), where Chaucer would have *entent-e*; *hors* riming with *wors* in 5922, whereas Chaucer has *wers* or *wurs*; *atte last* and *agast* in 6108, whereas Chaucer has *atte last-e*; and just below, in 6115, *coverly* riming with *ipocrysy-e*, which is utterly against Chaucer's well-known habit. It is not worth while to go on after that. I merely add that I think I can undertake to prove, to utter demonstration, that Chaucer had no hand in fragment B.

And now we come to Dr. Kaluza's chief point, viz., his fragment A1. One this I congratulate him. One cannot be sure all at once, but I trust he may succeed in claiming this small piece as Chaucer's very own. There are difficulties; and I think it will be a mistake to ignore them, especially as they may turn out to be not insuperable. I see, in this fragment, a very marked superiority to the rest. I never noticed it before, because I was prejudiced against it by linking it with the rest of the same fragment, but I see much to admire now. If there is any Chaucer in the poem at all, it is certainly in lines 1-1704 only, and nowhere else at all. Difficulties as to rimes are: *been*, *wreen*, 55 (but *wreen* may be right); *river*, *neer*, 113 (we should expect *ny*); *faredre*, *herede*, 249 (but Chaucer has *ferde*, *herde*, and then the rime is perfect, and note *ferde*, *herde*

at l. 500); *faire, haire*, 437 (we should expect *heer*, but note that the F. text has *haire*); *mirour, tresour* (miswritten *tresour*) in 567; *shet*, pp., *mette*, pt. t., in 1341 (a decided difficulty); *lyke, syke* in l. 1357, where we should expect *seke*, as in Prol. l. 18; however, Chaucer really does use *syke* in "Hous of Fame," 1270. These things must be considered, though they are hardly decisive in the negative.

We have to remember that, if this be Chaucer's work, it fell into the hands of a Northerner, who attempted to continue it, and who may have touched it up. Very startling is the Northern *bode* (I behaved) variant of *bud*, in l. 791; a manifest patch. In l. 1655, the Northern hand has calmly turned *to see* into *at see*! This result is the same, whether Chaucer wrote fragment A1 or not; for this portion is not Northern at all, whoever wrote it.

I think Dr. Kaluza is clearly right in his division. A 1 is not Northern; it has, usually, pure Chaucerian rimes, and shows many of his turns of phrase and peculiarities of rhythmical effect. A 2 is full of northernisms, full of non-Chaucerian rimes, and is often rugged and clumsy; and all this, independently of the style of translation, which also shows a marked difference. The transition from one to another is soon detected. At l. 1705, we get a false rime at once, viz., *about-e, swot-e* (probably *about swot*).

I believe it will appear that fragment A 2 is written artificially; that is, with affectations of the use of the final *-e*, out of mere imitation, by a man who is not used to it, and therefore makes mistakes. The rime at l. 1790 requires *grew, hew*; but Chaucer has *hew-e*; and, sure enough, at l. 1839, we find *hewe, rewe*. At l. 1849, we have *I, malady-e*, a manifest piece of imposture.

Without considering this question as quite settled, we may at least admit that it has entered upon a new and more satisfactory phase. It is much to Dr. Kaluza's credit.

WALTER W. SKEAT.

"COCKNEY."

London: July 12, 1890.

The question as to the meaning of the word "coken-ay," and the train of thought by which it came to signify a darling or over-indulged child, has hardly been settled to the general satisfaction by the correspondence on the subject which has lately taken place in the ACADEMY.

Dr. Murray considers the *coken* of *coken-ay* as representing the genitive plural of "cock," making the word to signify cocks' egg; and finding it in some quarters to signify a small or misshapen egg—he might have added (as the French *œuf de coq*), an abortive egg without a yolk—he thinks it is not improbable that this "may have been actually the original sense in which 'cocks' egg' was used in the M.E. form, *coken-ay*." Now, in the first place, if a person wished to express the notion of an egg laid by a cock he would undoubtedly call it a cock's egg, and not a cocks' egg, just as in French the expression is *œuf de coq*, and not *œuf de coqs*. But without laying stress on this objection, the idea of anything abortive or misshapen is so repulsive to the general sentiment, and an abortive egg without a yolk is so utterly worthless, that it is hard to believe it could ever have been taken as a type of an object of special affection. If these misshapen or abortive eggs had been what was intended by Florio's "cockaneggs," as Dr. Murray supposes may have been the case, there would have been no analogy with the Italian *cacherelli*, the cackling or clucking of hens, and thence eggs in general, as it was explained by Florio. But by the way in which he introduces the word, "or as we say 'cockaneggs,'" he plainly

implies not only that "cockaneggs" was a familiar expression signifying eggs in general, but that it came by that meaning in a similar way to that in which *cacherelli*, signifying the clucking of a hen, is applied to the egg which the clucking announced. Thus, it would seem that Florio understood "cockaneggs" as if it carried in itself a reference to the idea of clucking, making it, in his apprehension, equivalent to a form such as "cluck-egg," analogous to "baa-lamb" or "moo-cow." But if Florio's "cockanegg" is to be understood as a familiar and probably a nursery expression for an egg in general, we ought to attribute the same meaning to the M.E. *cokenay* (practically identical with "cockanegg") before it came to be used in the sense of a darling. And it is certain that this signification is all that is required in the passage from Heywood cited by Prof. Cook, "men say that he that cometh every day shall have a cockenaie. . . . But I gat not so much. . . . as a good hens fether or a poore egg shell." Nor can I accept Prof. Child's explanation of the word as an egg in the shell. Inasmuch as an egg never appears out of the shell, except in the shape of a poached egg, there could be no occasion to speak of an egg in general as an egg in the shell; and in fact no one ever heard of such an expression in actual use.

Now the designation of an egg, especially in nursery language, in a wide range of languages, is taken from the cackling of fowls, represented by the syllables *cock, cack, gack*, and the like. We have already seen that the Italian *cacherelli* signifies in the first instance the cackling of fowls, and, in the next place, eggs. The Swabian *gacklen*, to cluck as a hen, gives rise in nursery language to *gackele*, an egg, explaining the Swiss *gaggi* of the same meaning, to which our own country affords a parallel in the Craven *goggy*, an egg. In South Wales one says, "If you will be a good child you shall have a *googgy* for your tea," meaning an egg. In like manner we have Basque *kukoratz*, the clucking of a hen, *koko* (in nursery language), an egg; Magyar *kukorithi*, to crow, *kuko* (nursery), an egg; Italian *coccolare*, to cluck, *cocco, cucco* (nursery), an egg. In French nurseries also *coco* has the same acceptance. With these analogies before us we shall have little difficulty in believing that the first syllable in *cokenay*, *cockanegg* really represents the clucking of a hen, making the words equivalent to "cluck-egg." The transition in meaning from an egg to a darling would not be obvious were it not that in French *mon œuf* and *mon coco* are both used as terms of endearment. Hence, when once the sense of *cokenay* has been established as signifying a mere egg, we pass without difficulty to the sense of a darling, an over-indulged child, and finally of an effeminate or unwarlike person, as the inhabitants of cities were supposed to be.

H. WEDGWOOD.

A BOGUS OLD-ENGLISH WORD.

Ghent, Belgium: July 7, 1890.

I am not aware that it has ever been attempted to explain No. 257 of the Leiden Glossary, in Dr. Sweet's edition, p. 117. Examination of the MS., which I have had here at my disposal for a couple of weeks, has given me the clue to the solution of this mysterious form.

The two lines, in the latter of which the form *neos* occurs, run as follows (fo. 36, 2^a):

"Citra; bihina; Suricus; brooc; Extores; extra
Classica; tuba; Opere precium; necessarium [neos]."

It will be seen at once that the pretended Old-English **neos* is in reality part of a Latin word *extraneos*, whose lemma is—in a slightly

different form—explained on fo. 20, 2^a, and 32, 7^b of the same MS. (*Extorris; vi expulsi quasi exterris*, and *Extorris; exules de patria*). The editor's transcript must have yielded *t* (= uel) instead of *l* = the sign of reference.

The results of my collation of the Leiden Codex will be published shortly in an early number of the *Moyen Age* (Paris: Bouillon).

H. LOGEMAN.

"THE BONDMAN."

Hawthorne, Keswick: July 14, 1890.

The burden of Mr. Stefánsson's letter is very simple: that *The Bondman* ought to be called a romance, not a Saga, because a Saga is an historical novel. My reply is equally simple: a Saga is not necessarily an historical novel. The Sagas of old belong to at least three classes: first, those that are, so far as we know, pure histories; second, those that are founded on tradition, often of the vaguest; and, third, those that seem to live in the region of pure romance. There is only one word that describes the entire body of Saga literature, the word "stories." A Saga is simply a story; and *The Bondman* is called a Saga merely because it follows the epic, not the dramatic, method of narration.

As for Mr. Stefánsson's detailed criticisms, some of them are right (such as that about the Danish spelling of proper names), and some are wrong (such as that of the carts in Iceland, the punishment of the hand, the badge of iron-collar and bell); but all of them are completely outside the proper attitude to adopt towards a work of pure fiction. Then Mr. Stefánsson's references to the topsy-turvydom of my chronology are a little inappropriate when compared with the explicit confessions of my preface.

In short, it matters not to me whether Icelanders call *The Bondman* a Saga or a romance, if they will only honour me by reading it in the open-hearted spirit and with the free mind in which they are content to read of Grettir and his fights with the Troll. I can ask no more and no better than that from Mr. Stefánsson or any of his compatriots.

HALL CAINE.

FITZGERALD'S "OMAR KHAYYÁM."

Howth, Dublin: July 14, 1890.

The Quaritch edition of Fitzgerald's "Omar" has long been out of print, and is, of course, "practically unobtainable"; but there is an edition (obtainable for a dollar and a half) published by Messrs. Houghton, Mifflin, & Co., of Boston, U.S., which quite deserved notice by the writer of the note in the ACADEMY of last week. It is bound in blue boards backed with parchment and gold, contains a biographical preface, a pretty sketch and description of Omar's grave by William Simpson, the first and fourth edition of the Rubáiyát, notes referring to the Nicolas and Whinfield versions, and other interesting matter. The print and paper are good. There is also (published by the same house) the smaller "red-line" edition obtainable for a dollar. One or other of these editions is in the hands of his many Dublin admirers.

CHARLES WEEKES.

[We fear that the importation of these editions is an infringement of copyright. The American edition of Fitzgerald's "Collected Works" (referred to in the ACADEMY of last week) contains everything mentioned by our correspondent. It also was published by Messrs. Houghton, Mifflin, & Co., but bears no editor's name.—ED. ACADEMY.]

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, July 26, 3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

SAPPHO AND OVID.

Quæstiones Sapphicæ. By John Luniak, Phil. Mag. (Kazan, Russia.)

THIS is a treatise of 114 pages written in Latin, and a model of what such a monograph should be. It has two main divisions—Part I. is devoted to the investigation of the sources from which Ovid obtained the material of his celebrated epistle, "Sappho to Phaon"; Part II. is entitled "Sapphus notitiæ complendæ corrigendæque experimentum"; and the work concludes with a "Corollarium criticum atque exegeticum ad Ovidianum Sapphus epistulam."

In 1885 Prof. De Vries published the most complete and valuable critical edition of this epistle, and conclusively showed that it was the work of Ovid, and not an imitation of his style by a later hand. The chief object of the present treatise is an endeavour to prove that Ovid was in possession of facts regarding the life of Sappho, as well as of verses of her own, which have not otherwise come down to us; and that he did not rely so much upon rumours and comedies and his own imagination as Welcker and his successors have been satisfied that he must have done. Whether Prof. Luniak (to spell his name as it appears upon his title-page) has succeeded in maintaining his thesis or not, his work is a monument of erudition and unbiassed criticism. He commences by showing that, even before the fanaticism of the early Christians, much of the melic poetry of Greece was allowed to be lost in consequence of the Aeolic dialect being unfamiliar, alike in Athens and in Rome—a fact to which he also attributes our scanty knowledge of the lives of most melic poets. He proceeds to wonder why Bergk only twice quotes passages in Ovid's epistle which are apparently founded upon extant verses of Sappho, whereas he himself is able to find so many instances of parallelism. In proof of his point, he adduces seventeen places in Ovid's poem which seem inspired by still existing fragments of Sappho. Three more he shows that we have evidence of from the prose writers who have described the themes of some of her poems. The use of such words as *barbitos* and *chelys* by Ovid he also presses into his service, together with quite an array of analogous epithets and expressions. The fact of a number of Sappho's verses having been quoted by ancient authors without mentioning her name shows him how widely known her writings were; and he even attempts to prove, from Ovid's words, that some of Bergk's *fragmenta adespota* were hers; indeed, the words on the Fayum papyrus, of which the present writer gives an autotype facsimile in the second edition of his *Sappho*, appear to have been familiar to Ovid—an unexpected evidence of their genuineness. The absurd riddle attributed to Sappho by Antiphanes, as presented by Athenæus, is proposed as perhaps the origin of Ovid's inspiration to write his epistle. Headings from old MSS. are adduced to show that perhaps the whole epistle was translated by Ovid from a then extant Greek source; and it is actually sur-

mised that the existence of such a letter may have induced Ovid to imagine the whole of his other Heroic Epistles! Some examples are further given to demonstrate Ovid's familiarity with Greek epigrams and lyric poetry in general.

In his second part Prof. Luniak investigates the sources other than Sappho's poems from which Ovid may have obtained some of his details of her life. He does not accept Welcker's theory that most of the stories against Sappho's character were taken from the representation of the Attic comedians. His main argument is that too little of their comedies remains to substantiate the theory. He thinks that the fragments of Sappho preserved by Maximus Tyrius in the second century, A.D., go to prove that there were better sources then extant, and even so late as Suidas's time, for the compilation of her biography. But there lurks a fallacy in the presumption that, because Ovid, Maximus Tyrius, and Suidas agree in certain statements, these must have had a common origin; indeed, the argument results in a guess that the facts of her life were taken by each author from a compilation of them written by some Alexandrian grammarian, "perhaps Callimachus." There is much more in Prof. Luniak's statement than, in no fragment which has come down to us from the Attic comedies, is any mention made of the Lesbian vice. An interesting point is also discussed regarding the *Leucadia* of Menander, which the Russian scholar shows very plausibly may have had no reference to Sappho at all, but probably regarded a man only, upon which he founds an argument that even the story of the Leucadian leap was not taken by Ovid from a Greek play. A clear diagram, on p. 61, shows genetically the difference between the two interpretations of the Sapphic question: in one, Sappho's own poems are represented as the origin of the stories of the comedians, from which Ovid's details might have been taken; in the other, Sappho is given as the common source of both. Only we do not see where the Callimachus hypothesis comes in. Nevertheless, the Leucadian leap is admirably explained, as well as the origin of the fable that there were two Sapphos.

In the second part of the essay the author takes heart from his hypothesis, regarded as proved, that Ovid's epistle was founded upon Sappho's actual writings, and he proceeds to interpret the legends of her life upon that basis. By analogy, rather than by proof, he maintains that Phaon and Sappho were lovers, and that Phaon was no fictitious personage. The now illegible Parian inscription is ingeniously impressed into his service, and its difficulties are explained away—although, to be fair, its difficulties are not ignored. Prof. Luniak does not, however, think that fr. 6 is proof that Sappho ever visited Cyprus or Sicily, notwithstanding Ovid's line,

"In quoque, quæ montes celebras, Erycina, Sicanos."

He considers that the report of Sappho's flight to the latter island squares better with the possibility of Phaon's having fled thither, driven away by seditions in their native island; and that fr. 75 refers to her un-

willingness to rejoin him after many years of separation.

Koch's myth that Phaon meant the sun (Phaëthon) and Sappho (from *σαφής*) the moon, in explanation of the leap from Leucas, is next dealt with; as well as the legend that Phaon may have been merely a pet name derived from *ταῖς*, as if Sappho called her lover, whoever he was, a "peacock," from his beauty and his pride. But to derive the name of Sappho from any word signifying wisdom or brilliancy or a clear voice, is rather like putting the cart before the horse. Cercolas, her reputed husband's name, Prof. Luniak derives from *κρέκειν* and *λαός*, "he who played and sang to the people," and that of her daughter, Cleïs, also from her singing. From an original reading of a passage quoted by Athenæus from Timocles, he goes so far as to aver that the name of Sappho's husband, Cercolas (for which he thinks the comic poet may have intentionally put Misgolas), was genuine, and no fiction of the comedians. And he finds plausibility in Suidas's assertion that Cercolas came from Andros in a supposition that some scribe wrote Andros for Antandros, an Aeolic city on the mainland which was closely connected with the island of Lesbos, if not founded by the Lesbians. Columbanus Abbas called Sappho "the seer of the Trojan race." He concludes that Sappho was a widow of mature age when she became enamoured of Phaon, because she confesses that she had a daughter, Cleïs, and yet Ovid makes her say to Phaon:—

"Nihil de te mecum est."

Anactoria, he considers, took her name from the Milesian city, *Ἀνακτορία*; but Anagora was her real name, only Anactoria was more suitable to Ovid's dactylic measure. Suidas restored the name by which she was actually known to Sappho, although Maximus Tyrius quoted it as Anactoria. One is tempted to ask how Callimachus put it. Cydno, one of Sappho's maidens named by Ovid, he shows, despite the various readings cited by Vries, was really Cydro, from *κυδρός* (illustrious). The three epigrams attributed to the poetess he rejects as fictitious, because Ovid makes her say she could not write Phaon an elegy—

"lyricis sim magis apta modis."

In the critical "Corollarium" with which the work concludes, several points are taken up for special consideration. The first note is respecting the meaning, and the reading, of *furialis Erichtho*. For the proper name he would substitute Erinnis, which in fact some MSS. give; and, if that be the true reading, *furialis* certainly becomes an apposite epithet. His explanation of Ovid's lines, where two successive pentameters each end with the words, *nomini ipsa fero*, is less satisfactory. But the remaining difficulties are discussed with such erudition and critical acumen that, even where we may be inclined to differ from the author, we cannot help feeling that it would be a very difficult matter to convince him that there might be reason for his conclusions to require reconsideration.

H. T. WHARTON.

OLD SAXON TEXTS.

DR. J. H. GALLÉE, professor of Teutonic Languages in the university of Utrecht, who will be best known to some in this country by his contributions to the *Encyclopædia Britannica*, has issued the prospectus of a new critical edition of all the documents that exist in the Low-German dialect known as Old Saxon. The most important of these—the great poem of the “Heliand,” or the History of our Lord, written in alliterative verse circa 830—was admirably edited from the Munich and Cottonian MSS. by Prof. Sievers, of Halle, in 1878; but since that time a third fragmentary MS. has been discovered by Prof. H. Lambel. Of the minor Old Saxon documents, the standard edition is that of Dr. M. Heyne (second edition, Paderborn, 1877); but this, however excellent for its date, is hardly adequate to modern requirements.

Prof. Gallée, in the course of his investigations into Old Saxon Grammar, has collated afresh all the known MSS., and has been fortunate enough to discover some others hitherto unknown. He proposes to give a faithful reprint of all, whether before published or not, together with a phototype facsimile of every one of them. Each facsimile will be preceded by a minute description of the MS., information as to its history and palaeographic peculiarities, and discussion of its dialect. An introductory essay will be devoted to the early condition of the church in Saxon countries, and to the state of literature down to the eleventh century.

The work will be published, in large folio, by Mr. E. J. Brill, of Leiden, at the subscription price of £1 15s. The text will be printed both in English and in German, provided that a sufficient number of subscribers is found for each language. The number of copies struck off will also depend upon the number of subscribers, who should send in their names before August 30, after which date the price will be raised.

SCIENCE NOTES.

MR. THOMAS BRYANT has been elected president of the Royal College of Surgeons for the ensuing year, in succession to Mr. Jonathan Hutchinson; and Mr. Thomas Smith and Sir William McCormac have been elected vice-presidents.

MR. G. CLARIDGE DRUCE, author of *The Flora of Oxfordshire* (1886), is now well advanced with a companion volume on Berkshire, which will also give all available information about the distribution of plants in the counties immediately adjoining. In order to make the work as complete as possible, Mr. Druce will greatly value any notes on plant occurrence that may be sent to him, at 118, High Street, Oxford.

At the recent sale of the library of the late William Hartree, of Lewisham, a set of Gould's “Birds” fetched the following prices: *Europe*, £80; *Australia*, with Supplement, £210; *Asia*, with Handbook, £96; *Humming-Birds*, £47; *Great Britain*, £59; *New Guinea*, £40.

WE have received a copy of the annual address delivered last February by the president of the Asiatic Society of Bengal, Colonel J. Waterhouse, assistant surveyor-general of India. It forms a stout pamphlet of 86 pages, in which the progress of philology, literature, and science relating to India during the past year is summarily reviewed. To condense still further such a summary review is impossible; but we may mention that its most notable feature is the prominent place given to physical science. It is remarked that three Bengali students have passed the M.A. examination in zoology, and one in geology; and that more attention generally is being paid to scientific

studies by the natives. We may add that one of the Government of India scholars from Madras, Mr. C. Krishnan, obtained a first class in the science tripos at Cambridge last month.

MEETINGS OF SOCIETIES.

BRITISH SCHOOL AT ATHENS.—(Annual Meeting, Wednesday, July 2.)

F. C. PENROSE, Esq., in the chair.—There were present Sir Charles Newton, Sir Henry Layard, Sir G. F. Bowen, the Provost of Oriel, Prof. Jebb, the Bishop of Southwell, Mr. G. A. Macmillan, Mr. Walter Leaf, Mr. Watkiss Lloyd, Mr. Theodore Bent, Dr. W. C. Perry, Mr. and Mrs. Ernest Gardner, Mr. A. S. Murray, Mr. Louis Dyer, Mr. Talfourd Ely, and Mr. H. G. Dakyns.—Mr. G. A. Macmillan, the hon. secretary, read the report, from which it appeared that the session now ended had been the most successful that the School had yet held; twelve new students had been admitted; important excavations had been begun upon the site of Salamis, and valuable contributions to our knowledge both of ancient art and of ancient life might confidently be expected. The school had also undertaken, by arrangement with the Greek Government, excavations on the site of Megalopolis. Mr. Schultz and Mr. Barnsley had continued during the past session their previous labours on Byzantine architecture. Dr. E. Freshfield had liberally subscribed to the expenses. There still remained the cost of publication to be met by subscription, and the committee commended this undertaking to the support of all friends of the School. A photographic apparatus had been presented by a member of the committee, and had already proved of great practical utility. Both by gift and purchase considerable additions had been made during the session to the library of the school. Dr. Schliemann had given a complete set of his works; Mr. W. W. Fowler, Sub-Rector of Lincoln College, Oxford, gave the sum of £29, being the profit of the first edition of his *Tales of the Birds*, which enabled the committee to purchase a set of the *Archæologische Zeitung*; Mr. E. D. A. Morhead, copies of *Mykenische Thongefässe*, by Furtwängler and Loeschke, and *Die Funde aus Olympia*; and the council of the Royal Institute of British Architects, five volumes of their *Transactions*, together with a selection of papers on Greek architecture and archaeology. Other books had been presented by the delegates of the Clarendon Press, Messrs. Macmillan, and others. Last year a fund was raised for the purpose of presenting Sir C. Newton with a testimonial in recognition of his eminent services to classical archaeology. In pursuance of this object a bust was placed in the British Museum. The balance of the fund, amounting to upwards of £400, was, at his particular request, placed at the disposal of the managing committee of the School at Athens. The committee decided to expend part of this sum upon the purchase of a complete set of the *Annali* and *Monumenti* of the German Institute at Rome, to be inscribed with Sir Charles Newton's name. The rest of the money had been set aside as a Newton Fund, from which grants might be made for purposes of research. As to the financial condition of the School, if its present income of £440 were absolutely assured, it might at least hold its own, though under ordinary circumstances that sum would hardly do more than provide the salary of a competent director. But when the income was at once inadequate and precarious, the case was indeed serious. Was it too much to hope that, in so wealthy a country as ours, means might yet be found to place so promising an undertaking beyond the risk of premature collapse? If only by endowment or by annual subscriptions a permanent income of £600 or £700 a year could be assured, no one need doubt that the British School at Athens would amply justify its foundation, and would help successive generations of British scholars to play their part in adding year by year to our knowledge and appreciation of the art, the thought, and the life of Greece. Within the last few days the School has lost one of its best friends by the unexpected death of the Earl of Carnarvon. The committee could not allow the event to pass without an expression of most sincere regret. Lord Carnarvon had on two occa-

sions presided at the annual meeting, and had throughout shown the warmest interest in the welfare of the School. His advice had been sought more than once on questions of policy where his experience was of the utmost value, and it was never sought in vain.—The chairman was sure that all present would sincerely join in the expressions of regret at the death of Lord Carnarvon, who had always taken so deep an interest in their work, as, indeed, in all subjects of classical study. He congratulated the School on the increased success which had attended its operations during the past year. He moved the adoption of the report. The Bishop of Southwell, in seconding the motion, said that he had returned from a recent visit to Greece, and had to regret that he was unable to accompany Dr. Schliemann to Megalopolis. Sir C. T. Newton moved, and Sir George Bowen seconded, the appointment of the officers of the society, and the latter expressed his disagreement on one point from Mr. Gardner—he was strongly in favour of pronouncing ancient Greek in the manner of the modern Greeks. The director (Mr. E. A. Gardner) then read his annual report, in which he said that the British School was twice as numerous as any of the other foreign schools at Athens. For the first time they had attacked the soil of Greece itself, and had begun operations at Megalopolis, one of the centres of civilisation in ancient Greece. A system of co-operation and interchange of views was carried on with the other Schools, whose members were free to attend their lectures. The attendance at the public meetings varied from fifty to thirty; and careful examination of the earlier vases, inscriptions, and remnants of Greek sculpture had been carried out. Papers on different questions of Greek archaeology had been read, which would be published in the *Journal of Hellenic Studies*. Mr. Gardner then gave a detailed statement of the work carried on by the kind permission of Mr. Kavvadios at Megalopolis, and of the work carried on by Mr. Loring, Mr. Bickford Smith, Mr. Schultz, Mr. Barnsley, and other gentlemen connected with the School.—Mr. Tubbs read his account of the work of the Cyprus Exploration Fund during the past year on sites which he described as being practically untouched. Some statues of great interest, including statues of Pluto with the triple-headed Cerberus, Athens, and others, had been discovered.—Mr. Loring then read his report of the labours undertaken at Megalopolis. Although no great works of art had been discovered, the excavation of one of the most interesting theatres in Greece redeemed their labours from failure.

FINE ART.

Historical Scarabs: a Series of Drawings from the Principal Collections. By W. M. Flinders Petrie. (David Nutt.)

MANKIND—civilised mankind, of course—may be roughly divided into those who care for scarabs and those who do not. The former are a select minority; the latter are dwellers in outer darkness, and so ignorant that they are even ignorant of their ignorance. Not for them, but for the children of light, is Mr. Petrie's new and delightful little volume—a volume of only sixty-eight pages; so small that it may quite literally be carried in one's pocket without inconvenience, yet containing the portraits of no less than 2,220 historical scarabs, admirably drawn in facsimile by Mr. Petrie's faithful and practised hand. I say “portraits” advisedly; for scarabs, like human beings, have their distinctive types, and vary in what may be called their personal appearance, from age to age, from generation to generation. The men and women of the Holbein school, for instance, are not more unlike the men and women of the Lely school than the scarabs of the XIIIth and XIVth

Egyptian Dynasties are unlike those of the XIXth and XXth. "To the outsider," as Mr. Petrie very truly says in his brief introduction, "probably all styles look alike, as foreigners do to a stranger; but to an accustomed eye the specialities of each dynasty, and even of separate reigns, are very clear." These specialities are various. Materials, glazes, colours, sizes, subjects, treatment, differ with the tastes and methods of the time; and all these factors have to be taken into the account when it is a question of either classifying a collection or determining the age of a specimen. Even royal scarabs are not necessarily dated to the reign of the king with whose name and titles they are engraved. There were such things as re-issues; and without some knowledge of the phases of the scarab-maker's art from the IIIrd to the XXXth Dynasty, it is impossible to distinguish between a contemporary example and one of these later reproductions.

Scarab art, like all the arts of ancient Egypt, had its decadences and renaissances. It was at its best under the Pharaohs of the XVIIIth Dynasty; but it betrays no sign of archaism when we first make its acquaintance in the time of the very ancient kings of the IIIrd and IVth Dynasties. The scarabs of that remote period are actually better cut, made of finer pottery, and coated with a more imperishable glaze, than those of many a more recent epoch. Scarabs older than the time of Nebka, Nebkara, and Neferkara, the predecessors of Khufu and his dynasty, may yet await the explorer; but we look meanwhile in vain for examples of the infancy of scarab art. At the same time, no art was more fluctuating. The scarabs of Khufu, of which Mr. Petrie gives eight examples, show a greater firmness and amplitude of style than those of the IIIrd Dynasty kings; while the scarabs of Khafra, his immediate successor, are inferior as regards both glaze and execution. With the VIth Dynasty there comes an extraordinary change of style, beginning with Pepi Neferkara, sixth king of that line. This change is apparently an archaistic revival of some very early school of which we at present know nothing. The cutting is coarse; the hieroglyphs are rude, yet feeble; the style is intentionally barbaric. "Se Ra" (son of Ra), as a royal title, now makes its first appearance in scarab art; and the scroll, of which only two previous examples are noted, begins to assume importance as a border pattern. It is confined, however, to the sides, dividing the field of the scarab into three parts, the centre division containing the name and titles of the king. It is not till the time of the XIIth Dynasty that we find the scroll carried round as a continuous ornament.

The archaism of the VIth Dynasty becomes yet more pronounced from the VIIth to the Xth Dynasties, when the degradation of the hieroglyphic forms is greater than at any subsequent time. To this archaic period, which extends over six dynasties in all, belongs a class of scarabs peculiarly fascinating to collectors, namely, "private scarabs" inscribed with the names and offices of private individuals. Of these,

Mr. Petrie gives about one hundred and twenty interesting examples.

Something of the broader style of the Khufu school re-appears under the earlier Pharaohs of the XIIth Dynasty, speedily followed, however, by a reversion to the archaic fashion, which continues in favour with more or less modification till the beginning of the XVIIIth Dynasty. With the advent of this great line of kings, scarab-cutting rises suddenly to the level of a fine art. Figure-subjects abound; and inscriptions, instead of containing only names and titles, record important historical events. The former series may be likened to gems, and the latter to medals. The king as a human-headed sphinx, now couchant, now passant, now trampling on a prostrate Asiatic; the king as a bull, typifying strength and valour; the king seated in the bark of Ra; the king crowned, sceptred and enthroned; the king on foot, grasping an enemy by the hair and about to deal the death-blow with his scimitar; the king in his chariot, driving over the fallen foe; the king as a mighty hunter, pursuing the antelope with bended bow or holding up the struggling lion by the tail—these, and such as these, are the favourite subjects of scarab art in the time of the third Thothmes, and of the second and third Amenhotep. Many of the specimens given by Mr. Petrie (as, for instance, Nos. 816, 1069, 1119 and 1211) are models of fine cutting and spirited design, while some are as remarkable for historical interest as for beauty of workmanship. Such is No. 1206 (p. 38), representing a couchant and beardless sphinx protecting the cartouche of Amenhotep III., and watched over by a winged serpent. Pre-eminent for the delicacy with which the tiny profile of the sphinx is engraved, this striking head is also, quite undoubtedly, a portrait of Queen Hatasu, the profile being identical in outline with the profile sculptured on the obelisks of Hatasu at Karnak.* Scarcely less interesting, though vastly inferior in point of art, is No. 1331, in which Khu-en-Aten, with his hatchet face and hideous physique, is shown squatting under the rays of the sun-disk. Two interesting scarabs (Nos. 819 and 820) represent Amenhotep I. and his fighting lion—a subject which I do not remember to have seen before. In the former, he is about to release the beast, which strains at the collar, in face of a kneeling suppliant. In the latter, king and lion together rush fiercely on the foe. The execution of both is indifferent, but the action in No. 820 is remarkably vigorous.

It is to be regretted that Mr. Petrie should have excluded from his pages the series of three large scarabs issued by Amenhotep III., one recording the opening of an artificial lake; another commemorative of a hunting expedition to Mesopotamia, where the king with his own hand slew "110 great lions"; and a third recording his marriage with Queen Tii. These important scarabs are more strictly historical than some hundreds figured in Mr. Petrie's selection. To this reign

* See the series of historical heads in Rosellini, *Monumenti Storici*.

belong the yellow, violet, red, chocolate, and other brilliantly coloured glazes which are found on the scarabs of no other period, and of which, by the way, there are some remarkable examples in the Abbott collection, now the property of the New York Historical Society. One large scarab (inscribed, if I remember rightly, with the marriage text) struck me as unique, the glaze being of the peculiar and brilliant blue of the corn-flower, and the hieroglyphs in white.

From the time of the XVIIIth Dynasty, scarab art enters upon its long decadence, and finally expires with the last Pharaoh of the last native dynasty. This decadence was not, of course, unbroken by occasional revivals. Good work (notwithstanding Mr. Petrie's inveterate contempt for all that belongs to the Ramesside period) was done under the XIXth and XXth Dynasties, as may be seen from Nos. 1576, 1524, 1529, 1623, and 1647 of his own facsimiles; and some well-cut and well-designed examples are given of the XXIInd and XXVIth Dynasties. A few more delicately executed specimens of the Osorkon time were found during M. Naville's recent explorations at Tell Basta.

Mr. Petrie's wide experience as a collector and explorer enables him to put many new truths at the service of those who have not enjoyed the same opportunities.

"It is not usually known," he says, "that all the brown scarabs (which are a majority) have originally been green-glazed; while all the white ones, excepting possibly some of Amenhotep III., have been originally blue. There are also the white and grey ones without any glaze remaining, which have been either blue or green. The evidences for these transformations are innumerable in the half-way stages, not only on scarabs, but also on *ushabti*" (p. 9).

That the cowroid-shaped amulets with a rope-border decoration on the back "certainly belong to the Hyksos period, and can be fixed to any other but rarely," is so important a piece of information that one would like to know by what steps Mr. Petrie has arrived at this conclusion. He says, also, that he has been "assured that all the scroll-border scarabs come from Abydos." This is extremely curious, if true, seeing that these little objects form almost the only continuous monumental links between the VIth and XIth Dynasties. It is characteristic of Mr. Petrie's conscientious method that he positively affirms only those results which he has worked out for himself, and that he gives second-hand information for what it may be worth. To him is due the discovery of "double-reading" scarabs; that is to say, of scarabs inscribed with hieroglyphic anagrams composed of two names having one or more signs in common. The solar names of Seti I. and Rameses II.—Ra-men-ma and Ra-user-ma—have the first and last syllables in common, and can be read interchangeably if the *men* and the *user* are both present. Such scarabs, because they contain a superfluous hieroglyph either way, were a standing puzzle till Mr. Petrie solved their mystery. Of these, and of the re-issues of scarabs inscribed with the names of earlier kings but pro-

duced under later reigns, Mr. Petrie gives some useful examples.

I have said enough to show that *Historical Scarabs* is invaluable as a standard of comparison, and as a guide to the study of a very fascinating branch of Egyptian archaeology. A more welcome little *vade mecum* for the use of collectors and travellers cannot well be imagined; and one has but to note the confusion which reigns in the scarab-cases of most provincial museums at home and abroad to estimate its value to the whole race of curators. Some may be puzzled, perhaps, by Mr. Petrie's rigid adherence to Egyptian etymology, and will with difficulty recognise Psammetichus in Psemthek, Apries in Haa-abra, &c., &c. It might be well, therefore, in future editions to give a table of royal names with their Greek equivalents. Against such innovations as Shepseskaf and Shepseskara I must be forgiven for raising a meek protest. That the hieroglyph which stands for *as* in early Egyptian was employed for *shep* (not *sheps*) in Roman times is universally admitted; but, as Mr. Le Page Renouf has pointed out, this modern value should be adopted only in the reading of texts which date from the period to which it belongs. To employ it in the transliteration of early proper names, such as Aseskaf, Aseskarā, and Hatasu, is an anachronism. I would also suggest that, to be strictly consistent, a purist should surely render Thothmes, not by Tahutmes, but by Tahutimes.

It is impossible to say too much in praise of the exquisite skill with which Mr. Petrie has drawn these 2220 scarabs, reproducing every beauty, every blemish, and even every fracture as it stands. Photography could not render them more faithfully. Each is given of exactly the size of the original, and to each is appended a brief indication of its material and colour. It is not too much to say that a tyro may learn as much from *Historical Scarabs* as from a direct study of all the principal collections; while to the connoisseur of scarab art, an hour spent in turning over the leaves of this little volume gives almost as much pleasure as an hour with the originals.

It is unfortunate that Mr. Petrie's careful chronological arrangement, so invaluable in a work of reference, should have been marred by the carelessness of his binder, who appears to have misplaced two large folding sheets, representing nine pages of the book and some 386 scarabs, throughout the entire edition. AMELIA B. EDWARDS.

NOTES ON ART AND ARCHAEOLOGY.

MR. RUDOLPH LEHMANN has presented his fine portrait of Robert Browning, painted in 1870, to the National Portrait Gallery.

THE Queen has given permission to Mr. Macbeth Raeburn to etch, for the Fine Art Society, Prof. Angeli's portrait of Mr. Stanley, the only one for which he has given sittings since his return from Africa.

MESSRS. SOTHEY will sell on Monday and Tuesday of next week a valuable collection of coins, &c., described as "the property of a gentleman giving up collecting." They include a series of milled English silver coins, from

Charles II. to Victoria; patterns in gold and silver of George III., William IV., and Victoria; and patterns and proofs of British and colonial copper currencies. At the end of the catalogue is an extensive collection of numismatic books.

ENCOURAGED by the success of the exhibition held in May last, the Armourers' and Braziers' Company propose holding a second exhibition upon similar lines in May, 1891. Particulars will be sent on application to the clerk of the Company, accompanied by an addressed envelope.

AN Order in Council, dated June 30, 1890, has been issued prescribing that the following monuments in Ireland shall be deemed to be ancient monuments to which the Ancient Monuments Protection Act, 1882, applies:—(1) Cahernamactierech and Bee Hive Structures on the Promontory of Dingle, Drumquin and Ballinroher, County Kerry; (2) Round Tower, Lusk, Swords, County Dublin; (3) Round Tower, Kells, County Meath; (4) Stone Cashel with Galleries, Cashelmore, County Sligo; (5) Stone Circles and Pillar Stones, Enniskillen, County Fermanagh; (6) Round Tower of Tulloheran, County Kilkenny; (7) Round Tower of Rathmichael, Church and Stone Cross, County Dublin.

M. RAVAISSON has been chosen by the Académie des Inscriptions to represent that body at the annual meeting of the full Institut in October, when he will read a portion of his paper on "The Venus of Milo." In this paper M. Ravaisson first establishes that the statue was originally found in the same fragmentary condition, without arms, in which it was when brought to the Louvre; and then proceeds to suggest a new restoration of the attitude.

IN the course of his recent excavations in the Troad, Dr. Schliemann discovered the ruins of a theatre, capable of holding about two hundred persons, which is proved by an inscription to have been constructed in the time of Tiberius. Two marble statues, representing goddesses, were also found.

AT the recent sale of the Sabatier collection at Paris, some of the most valuable of the Egyptian antiquities were purchased for the Royal Museum of Copenhagen. Among these was a statue of Anubis, of black basalt, dating from the reign of Amenophis III. of the XVIIIth Dynasty, which cost 13,650 frs. (£546); and a specially fine group of a mother and son, of a comparatively late date, which cost 17,325 frs. (£693). The Louvre made no purchases at the sale.

THE STAGE.

STAGE NOTES.

OF the appearance of Miss Rehan in "As You Like It"—the only theatrical event of importance still remaining to engage the playgoer—we shall be able to give some brief account next week. To-day let us survey the position of the theatre at the end of a season more remarkable for excellent performances than for memorable plays. The St. James's, which re-opened but a week or so ago under the control of Mr. Bouchier, with a piece which showed to advantage the talent of Mr. Justin Huntley McCarthy, and which we had proposed to discuss—has now suddenly closed its doors, a prominent specialist in matters of the throat having told Mr. Bouchier that he was not to act. We are sorry for Mr. Bouchier and his throat, and quite as sorry for ourselves, who wanted to see Mr. McCarthy's play. It is not pure selfishness—it is rather selfishness tinged with curiosity—that makes us inquire, Why had not Mr. Bouchier an under-study? Such a being is by no means

unheard of in the theatrical world;—and it looks a little strange that the sudden dictum of a specialist in regard to an actor who, after all, is not a very famous star should be allowed to be the means of closing an important playhouse. If this sort of thing were to happen again, we should be warranted in assuming that there are certain theatres inexplicably unfavourable to robust health.

WHILE the piece at the St. James's has come to an unexpected stop, a piece at the Court which never invited serious criticism—but which at the same time did not fail to entertain—continues a successful career. Mr. Pinero's dialogue, and some of his situations besides, are in "The Cabinet Minister," as in so many others of his plays, admirably humorous. You cannot argue gravely, or elaborately analyse, "The Cabinet Minister"; but it has been exactly described as a *pièce qui se laisse voir*. In other words it occupies an evening adequately, and when one has seen it there is nothing to regret and not very much to remember. For a play of the kind—not absolutely farcical, and yet by no means serious—the cast is a strong one. Mr. Arthur Cecil and Mrs. John Wood are towers of strength anywhere where their particular and peculiar talents may find fair play. Mr. Weedon Grossmith has made a hit; Mr. Herbert Waring and Mr. Brandon Thomas are both of them responsible actors of high quality, to whom difficult parts may be safely trusted. Miss Le Thièrre and Miss Filippi have their value; Miss Eva Moore is elegant; and Miss Isabel Ellisen—who should have a better opportunity presently—is both clever and engaging.

MR. BEERBOHM TREE closed the Haymarket last Saturday, and promised that upon its re-opening, in October, the system of the unbroken "run" shall come to an end. Mr. Tree has resolved to devote every Monday evening to the performance of a piece other than that which is performed on the other five nights of the players' week. The change—which very probably may in the first instance affect the manager's pocket prejudicially—will be very refreshing to the actors and to the better and more cultivated portion of the audience; and Mr. Tree, we hold, is to be warmly commended for having had the courage to announce a policy approximating to, though of course not exactly resembling, that of the two subsidised French theatres, one of which at least has a great repertory, and the other a few distinguished traditions.

MUSIC.

MUSIC OF THE WEEK.

THE 152nd anniversary of the Royal Society of Musicians was the occasion of a Handel festival in Westminster Abbey last Thursday week. The programme commenced with some choral selections from "Saul." Mr. Hilton sang "Great God! who yet but darkly known," from "Belshazzar," with effect. Mme. Nordica sang "Angels ever bright and fair," and "Let the bright seraphim," with trumpet obbligato by Mr. J. Solomon. Mme. Patey was heard in "Return, O God of Hosts," and "To dust His glory." Mr. E. Lloyd gave an exceptionally fine rendering of "Sound an alarm." Mr. C. S. Jekyll presided at the organ, and Dr. Bridge conducted. The music was impressive, and all the more enjoyable in that it was not spoiled by applause. There was a large and attentive audience.

Master Max Hambourgh gave a pianoforte recital at Princes' Hall last Saturday afternoon. His age is ten, and he commenced to study the pianoforte two years and a half ago under his father, who is a professor at the Moscow Conservatoire. Master Max made his *début* in

that city in June, 1889. His programme on Saturday commenced with Bach's Fantaisie Chromatique and Fugue, and it was certainly a remarkable performance; there was good technique, and the reading showed intelligence and feeling. His rendering of the Beethoven Sonata in A flat (Op. 26) was less satisfactory. The style in which it was played—though for this the child is, of course, not responsible—was sensational; and, besides, he was quite unable to manage the large chords of the funeral March, so that the effect of the movement was lost. His performances of small pieces by Schumann and Chopin were good. There is not the slightest doubt that the child is highly gifted, and that, if properly trained, he will become a great pianist. But it is a mistake to bring him out while he is yet immature, and a still greater one to give him music to play beyond his powers.

The Richter concerts came to a close last Monday evening. The programme was devoted to Wagner and Beethoven, the two composers whom Dr. Richter holds in highest honour. The Kaiser-Marsch came first. Mr. Max Heinrich sang most effectively Pogner's Address from the first act of "Die Meistersinger," and Mr. Lloyd was successful in Lohengrin's Herkunft und Abschied from "Lohengrin." Sach's Address to Walther, and the closing chorus from "Die Meistersinger," were also given by Mr. Heinrich and the Richter choir. The second part of the programme included the Choral Symphony, with Miss Fillinger, Miss Lena Little, and Messrs. Lloyd and Heinrich. The performance was a magnificent one, and at the close the eminent conductor received an ovation. We are glad to learn that financially the present series has been most successful, and that the nineteenth season is announced to commence in May next year.

A performance of Mozart's comic opera, "Cosi fan tutti," was given at the Savoy Theatre by the pupils of the Royal College of Music on Wednesday afternoon. In a notice of the work, published in 1792, the writer says:—"The opera is the most absurd stuff in the world, and only sought after on account of the excellence of the music." Mozart was commissioned by the Emperor to write it, and the libretto was provided him without consulting his wishes. He spent little more than a month over the music. There is plenty of melody in it, and clever writing; but, with some few exceptions, the work does not represent the composer at his best. The Quintet and Terzettino in the first act, and the Finale of each act are, however, exceedingly fine. The chorus has next to nothing to do in the opera, and hence the college was unable to make effective use of its excellent choir. Miss Ella Walker (Isidora) and Miss E. Webster (Dorabella), if not altogether satisfactory, deserve praise. Miss Maggie Davies, as the Waiting-Maid, sang exceedingly well, and her acting was bright. Messrs. Branscombe, Sandbrook, and Magrath, all of whom had amusing parts, sang carefully, and acted in a lively manner. The opening of the first act was uncertain, but soon a decided improvement took place. The orchestra was, as usual, under the able direction of Dr. Stanford.

Mme. Adelina Patti made her last appearance this season in London at the Albert Hall on Wednesday evening. There was an immense audience. The prima donna was in excellent voice, and responded liberally to the demand for encores. Mme. Antoinette Stirling was also received with special enthusiasm. Messrs. Lloyd, Barrington Foote, and Hollman; Mlle. Janotha, Miss Nettie Carpenter, and the Lotos Glee Club were additional attractions. The orchestra was under the direction of Mr. W. Ganz.

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